

PROJECT PROPOSAL: TO CONSTRUCT AND MANAGE  
**MOYA WEKHAYA – SPIRIT OF HOME:**  
A CULTURAL CENTRE IN KHAYELITSHA, CAPE TOWN

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Thesis presented in partial fulfilment of the requirements for the degree  
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at the University of Stellenbosch



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## Declaration

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature:.....

Date:.....

## **ABSTRACT**

This study consists of a proposal to construct and manage Moya weKhaya, a cultural centre on a vacant site linked to an existing park in A Section, Khayelitsha. The cultural centre is an innovative vision of urban renewal. The intention is to contribute towards addressing current social and cultural needs and challenge the historical realities of apartheid planning.

The concept was initiated by two community-based organisations (CBOs) and the proposal has been developed through a series of meetings and workshops with the initiating CBOs.

The approach to the project, from its inception, was based on a communicative planning approach and the intention of this proposal is to stimulate dialogue with government and other potential partners and garner support for the project.

The proposal presents the rationale, vision and objectives of Moya weKhaya and describes the background and context in which the project was formulated. It locates the project within the current South African legislative and policy framework and within current planning discourse.

The thematic and ecological approach to the architectural design is presented and the proposed usage of the cultural centre and the envisaged activities are described.

Strategies to raise funds for capital costs and partnership options are explored. A preliminary operating budget and income generating strategies to maintain the centre are presented.

Potential challenges and solutions are discussed.

The proposed cultural centre is an ambitious, costly, and complex project and it raises two fundamental issues.

- The challenge to the CBO partnership to raise its own capacity to implement and manage the project on its own and / or to negotiate and formalise a public-private partnership to build and manage the centre.
- The challenge by the CBOs to government in particular to support the project and bridge the gap between the legislative framework that promotes grassroots driven development and the institutional mechanisms (and political will) to facilitate such processes.

This proposal is an attempt to present a framework in which to address these issues.

## OPSOMMING

Die studie vervat 'n voorstel vir die oprigting en bestuur van 'n kulturele sentrum, Moya weKhaya, op 'n leë bouterrein wat grens aan 'n bestaande park in *A Section*, Khayelitsha. Die kulturele sentrum is 'n innoverende visie van stedelike vernuwing. Die doel is om by te dra tot die aanspreek van huidige sosiale en kulturele behoeftes en om die historiese werklikhede van apartheidera-beplanning te trotseer.

Die konsep is geïnisieer deur twee gemeenskapsgebaseerde organisasies (GGOs) en die voorstel is ontwikkel aan die hand van 'n reeks vergaderings en werksinkels met die inisiërende GGOs.

Die manier waarop die projek benader is, vanaf die aanvang daarvan, is gebaseer op 'n benadering van tegemoetkomende beplanning en die doel met die voorstel is om gesprekvoering te stimuleer met die regering en ander potensiële vennote en ondersteuning in te win vir die projek.

Die voorstel bied die regverdiging vir en visie en doelwitte van Moya weKhaya en beskryf die agtergrond en konteks waarin die projek geformuleer is. Dit posisioneer die projek in die huidige Suid-Afrikaanse wetgewende en beleidsraamwerk en in die huidige beplanningsdiskoers.

Die tematiese en ekologiese benadering tot die argitektoniese ontwerp word aangebied en die voorgestelde gebruik van die kulturele sentrum en die beoogde aktiwiteite word beskryf.

Strategieë om fondse vir kapitaalkoste te vermeerder en vennootskapopsies word ondersoek. 'n Voorlopige bedryfsbegroting en inkomsteskeppingstrategieë om die sentrum in stand te hou, word voorgestel.

Potensiële uitdagings en oplossings word bespreek.

Die voorgestelde kulturele sentrum is ambisieus, duur en kompleks en dit opper twee fundamentele kwessies:

- Die uitdaging aan die inisiërende GGO-vennootskap om die kapasiteit op sy eie op te rig om die projek self te implementeer en te bestuur en/of om 'n openbare-private vennootskap te bewerkstellig en te formaliseer om die sentrum te bou en te bestuur.
- Die uitdaging gerig deur die GGO aan veral die regering om die projek te ondersteun en die gaping te oorbrug tussen die wetgewende raamwerk wat grondvlakgedrewe ontwikkeling bevorder en die institusionele meganismes (en die politieke wil) om sodanige ontwikkeling te fasiliteer.

**Hierdie voorstel is 'n poging om 'n raamwerk te bied waarin hierdie kwessies aangespreek kan word.**

## **DEDICATION**

This thesis is dedicated to the Manyanani Peace Park Committee and the members of the Khayelitsha Youth Theatre Forum and in particular Christina Kaba, the initiator of Moya weKhaya who carries and lives the vision of Moya weKhaya and Bulelani Mvoto and Sam Faleni, role models for youth.

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To the lectures and staff of the Sustainability Institute and the University of Stellenbosch, School of Public Management and Planning, thank you for your support, for a stimulating programme and for the access to inspiring literature. Last but not least, thank you to Eve Anneke, my project supervisor, for critical input at critical times.

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# **PROJECT PROPOSAL: TO CONSTRUCT AND MANAGE MOYA WEKHAYA – SPIRIT OF HOME: A CULTURAL CENTRE IN KHAYELITSHA, CAPE TOWN**

## **THE FRAMEWORK OF THE MOYA WEKHAYA PROPOSAL**

Moya weKhaya is a grassroots initiative. Two community based organisations (CBOs), one a women's group, and the other a youth theatre forum, have come together, and formulated a proposal to construct and manage a cultural centre in Khayelitsha, Cape Town.

The proposal to build the cultural centre has emerged out of the experience of the two organisations who have recognised the need to actively promote an innovative and transformative vision of urban development that they believe will contribute towards addressing current needs and challenge the historical realities of apartheid planning.

Section One locates the project within the context of Khayelitsha. It provides a profile of the two initiating CBOs and describes how the proposal evolved out their experience. The motivation for the project and its key objectives are presented.

Section Two relates the project to selected South African legislative and policy frameworks that reflect the values, principles, goals and objectives of Moya weKhaya.

Section Three locates the project within academic planning discourse in order to add substance to the communicative approach to planning that underpins this proposal.

Section Four presents an analysis of the architectural design that was commissioned by the initiating CBOs and describes the activities that are

envisaged at the centre. The current activities of Moya weKhaya are presented.

Section Five presents the current institutional arrangements of Moya weKhaya and explores potential future institutional arrangements. The capital costs and operating budgets are presented and the approach to raising funding and finance to meet these budgets is presented.

Section Six reflects on the experiences of the project since its inception and presents a strategy to assist the project to move beyond the conceptual stage into a dynamic developmental phase.

Two appendices have been included.

Appendix A is the architectural concept document that was commissioned, and which presents the design of the cultural centre.

Appendix B is an income model that was developed by Masters in Business Administration students at the University of Cape Town, Graduate School of Business. The income model has been included for comparison with the income model that is presented in Section Five.

## **SECTION ONE: INTRODUCTION TO THE MOYA weKHAYA PROPOSAL**

### **1.1 INTRODUCTION TO SECTION ONE**

Section One introduces the Moya weKhaya Cultural Centre proposal. It locates the project within the context of Khayelitsha and introduces the two community based organisations (CBOs) that have initiated the Moya weKhaya proposal. It situates the proposed cultural centre in relation to the Manyanani Peace Park, an existing public park in A Section, Khayelitsha.

The motivation for the construction of the cultural centre is presented and the project's vision and overarching objectives are introduced. Section One ends with a statement of intent by Moya weKhaya to engage in partnership building to bring the project to fruition.

### **1.2 A BRIEF INTRODUCTION TO KHAYELITSHA**

Between the years 1955 and 1984 it was South African government policy that no housing for black persons was to be built in Cape Town. Ndabeni, Langa, Gugulethu and Nyanga, the official black residential areas, were all built prior to 1955. Thereafter black South Africans were actively discouraged from settling in the Western Cape. In 1955 the Western Cape was designated a Coloured Labour preference area. In 1966 the government in power officially stated that its aim and intention was to reduce black employees in the Western Cape by 5% per annum (Cook 1986). In 1983 the apartheid government made a dramatic policy turnaround. It announced a proposal to build a new housing settlement to accommodate black persons who were legally resident in the Cape Metropole. The result was Khayelitsha - our new home - a housing estate intended to accommodate approximately 250 000 people.



Khayelitsha was conceptualised as a series of residential clusters or towns sub-divided into villages. In line with the blueprint plan, a vast area of sand dune approximately 40 km from the centre of Cape Town was razed and levelled. Primary roads and service infrastructure were installed and the first 120 000 houses were constructed.

The rate of construction of formal houses was insufficient to deal with the housing need.

"By 1986 over 8,000 people lived in 4,150 'site and service' plots at Site C. (B)y 1990 the population of Khayelitsha was 450,000 and unemployment stood at 80%. Only 14% lived in core housing, with 54% in serviced shacks and 32% in un-serviced areas." (Cape Connected. 2002)

By 2006 it was estimated that Khayelitsha had a population in excess of 500 000, twice the originally planned target.



**Figure 1:** Aerial view of Khayelitsha

Currently approximately 34% of residents in Khayelitsha live in formal housing. It is estimated that 65% of the adult population is unemployed. (CBN Statistics 2006) Unofficial estimates put the number of people living in

Khayelitsha at over 750 000. Land is being continuously cleared and basic services are being installed to deal with the ongoing housing backlog and the ongoing inflow of new residents into the area.

The curiosity of Khayelitsha is that in over 25 years no informal housing has taken root within the formal housing area. All the formal, site and service and informal housing construction has occurred on the periphery of the original planned settlement area.



**Figure 2:** Informal housing: Site B, Khayelitsha

What distinguished Khayelitsha was the scale and extent of the urban plan. Concurrent with the housing development, the development plan included the construction of a number of schools, hospitals, clinics, libraries, and police stations. The site office for the main contractors was converted into local municipal offices.

In the years since the initial construction of the core houses, the government has constructed a number of sports stadiums and multi-purpose halls. Other services however were left to the private sector.

A number of non-government organisations have built facilities but it is striking and noticeable that prior to 2002 there had been limited large-scale commercial investment in Khayelitsha. Indeed until 2005, there was no commercial development in the designated Central Business District. The

majority of commercial services are provided by local micro enterprises. *Spaza* shops, hairdressing salons, vehicle repair workshops and *shebeens* predominate, scattered throughout the area.

Khayelitsha is in the process of transforming itself from a dormitory township into a viable and vibrant living environment for its estimated 500 000 plus residents.

In 2002 the Magistrate's Court was opened. This was followed by the construction of the offices of the Departments of Social Services and Home Affairs. A swimming pool and a cricket oval were constructed and opened in 2004.

Concurrently, in 2002, Khayelitsha was identified as an urban renewal node as a strategy to revitalise Khayelitsha. In November 2005 the private sector invested in the central business district and began the construction of a banking and retail centre.

It is in this context that the Manyanani Peace Park Committee and the Khayelitsha Youth Theatre Forum, two local CBOs, have joined together as Moya weKhaya and developed a proposal to build a R22 million cultural centre in A Section, Village One, Town One, Khayelitsha.

### 1.3 PROFILE OF THE INITIATING COMMUNITY BASED ORGANISATIONS

Moya weKhaya is a partnership between The Manyanani Peace Park Committee (MPPC) and the Khayelitsha Youth Theatre Forum (KYTF). In November 2005 the Coastal Services Planning Department brokered a meeting between the MPPC and the KYTF. Both CBOs had approached local government with proposals to build a cultural centre and, given the similarity of intent between the two proposals, the council decided to facilitate a meeting between the two organisations.

The two projects immediately recognised the advantages of working together. The MPPC had an advanced vision and plan. The KYTF represented approximately 40 youth cultural groups collectively involved in drama, music, poetry, and film projects. As a direct result of the meeting brokered by the local council planning department, the two projects agreed to come together as Moya weKhaya and formed a steering committee.

### 1.3.1 The Manyanani Peace Park Committee (MPPC)

The Manyanani Peace Park Committee is an informal community based organisation (CBO). It was formed in 1993 by a group of predominantly older women who were involved in the development of the Manyanani Peace Park.

In 1994 Earth Stewards International, an organisation that has established Peace Parks throughout the world, proposed the establishment of the park. The intention was to establish a peace park to commemorate the end of apartheid and the establishment of a democratic government in South Africa. A number of local and international non-government organisations banded together to form a Section 21 Company, Peace Trees South Africa, in order to realise the project.

The Manyanani Peace Park Committee came together in response to the proposal. It comprised a group of women who lived in the area where the site was identified. The major role of the committee was to negotiate with the community in the area to obtain its support for the park.

In 1995 the park was completed. Peace Trees South Africa disbanded and the MPPC took over the custodianship of the park. It negotiated a maintenance agreement with the local council whereby the committee was paid a monthly stipend to employ a caretaker and to oversee the park while the local council Parks and Gardens department maintained the grounds and infrastructure.

Twelve years later the park is recognised as a lead example of a community managed public facility. Its grounds and hall are used on a daily basis. It has become a feature of daily life, a green oasis in an otherwise grey landscape. Children play in the park. Adults relax in the grounds. Local organisations hold meetings, events and festivals in the gardens.



**Figure 3:** Football in the park



**Figure 4:** Playground in the park

Adjacent to the MPP is an unused site owned by local government. The land was initially intended as a site for a school, however as there are three schools within walking distance of the site, the land was handed over to the local council for development and has never been developed. The MPPC identified this site as the proposed site for the construction of the cultural centre.



**Figure 5:** Manyanani Peace Park and the adjacent site proposed for Moya weKhaya



The MPPC has hosted a number of community events that include:

- World Food Day Celebration, 2003.
- LA 21 Cape Town Aachen / Africa Spring festival and 5 year Celebration, 2005.
- LA 21 Community Festival, 2006.



**Figure 6:** Celebrating World Food Day, October 2003

The Manyanani Peace Park Committee receives ongoing mentorship and support from Abalimi Bezekhaya, an urban agriculture and urban greening non-government organization (NGO) and the lead organisation in the development of the Manyanani Peace Park.

### 1.3.2 The Khayelitsha Youth Theatre Forum

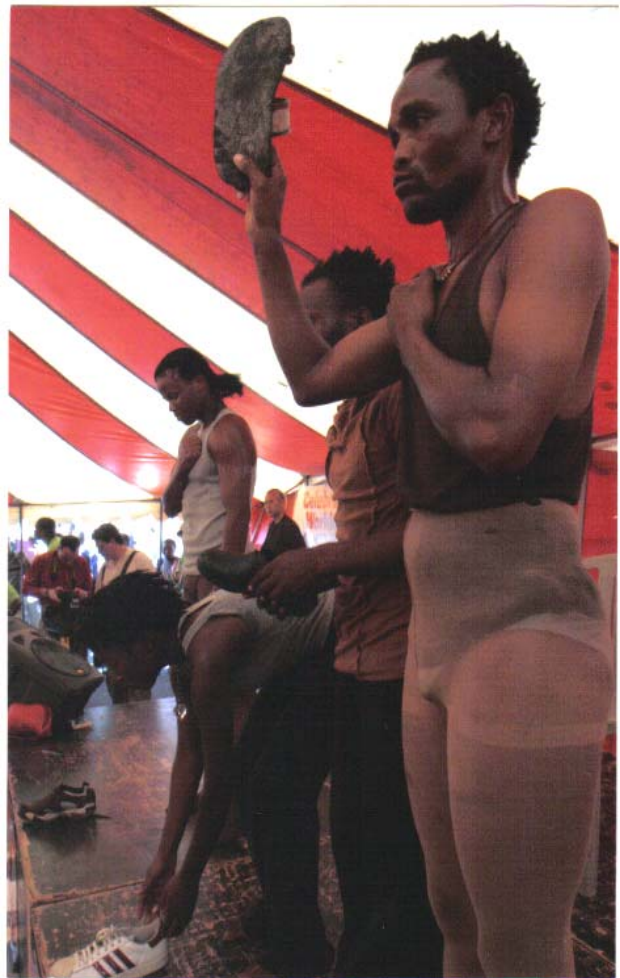
The Khayelitsha Youth Theatre Forum was initiated by Snapshot Mobile Cinema and Ikhwezi Youth Development Project, two NGOs that recognised the advantage of bringing together the many youth cultural initiatives in Khayelitsha under one umbrella organisation. The KYTF has over forty member organisations. The activities of the member organisations include drama, cinema, poetry, music, and dance. A number of its members have performed in both local and national theatres and at performing arts festivals.

### 1.3.2.1 Profile of Ikhwezi Youth Development Project (IYDP)

The Ikhwezi Youth Development Project (IYDP) performed at the Zwakala Festival in Johannesburg in March 2002, the Ikhwezi Festival at the Baxter Theatre, Cape Town in October 2002 and the Stop Crime *iAfrika* festival at the Artscape Theatre, Cape Town.

In 2006 IYDP received best script, best director and best performance awards for its production "Calabash: Tears of Our Ancestors" at the Ikhwezi Festival at the Baxter Theatre, Rondebosch, Cape Town.

In March 2003 members of IYDP attended the *Umbono weAfrika* festival in France.



**Figure 7:** Calabash performance in Khayelitsha

The theatre group has been contracted by the Department of Health to work with two Khayelitsha schools as part of the Department's life skills programme (Ikhwezi Youth Theatre Development Resume 2007).

Ikhwezi Youth Development Project funding sources include:

- Department of Cultural Affairs and Sport from 2004-2007.
- City of Cape Town Arts and Culture from 2005-2007.
- City Health (MSAT) from 2005-2007.

### 1.3.2.2 Profile of Snapshot Mobile Cinema

Snapshot Mobile Cinema is a registered non-government organisation (NGO) that was established in May 2005. It is a grassroots community cinema initiative that uses films, documentaries and live art performances to educate, entertain and inspire young people to become engaged in social issues including the fight against Crime, HIV/AIDS and Rape.

Snapshot's activities and achievements include:

- Khwela Arts Festival, 2007.
- Staying Alive Community Award (youth category), 2007.
- Establishment of Khayelitsha Theatre Forum, 2005.
- MTV Staying Alive / MTV festival (Toronto, Canada), 2006.

The organisation is funded by MSAT (City Health) and MTV Staying Alive Foundation.

Despite these achievements the majority of the residents of Khayelitsha have never seen these performances. The current venue options in Khayelitsha are multi-purpose halls, local community halls, schools, or public open spaces.



**Figure 8:** Oscar Mpetha multi-purpose hall, Site B, Khayelitsha





**Figure 9:** Ikhwezi performing in a local hall

Khayelitsha Youth Theatre Forum works closely with the University of Cape Town Magnet Theatre. It is supported by AfrikaVision France (AVF), a French NGO that promotes and supports emerging youth performing and visual arts initiatives in Khayelitsha and organises youth cultural exchanges.



**Figure 10:** Umbono we-Afrika festival, France 2003

AVF has raised seed funding in France as a contribution towards the development of the cultural centre. The money is currently held in reserve by Abalimi Bezakhya on behalf of Moya weKhaya.

#### 1.4 PROJECT MOTIVATION

*iKapa Elihlumayo: A Framework for the Development of the Western Cape 2004-2007* states the need for "creativity, boldness and dedication" to transform the Western Cape Province into a "home for all" (*iKapa Elihlumayo: A Framework for the Development of the Western Cape 2004-2007: 5*)

Khayelitsha is not a dormitory suburb. It is the home of over 500 000 people yet it has minimal cultural or recreational facilities. In September and October 2005 the City of Cape Town Ward Councillors, as part of their Integrated Development Planning process, conducted a city-wide consultation process with their constituencies. Parks and recreation facilities were at the top of the priority list and received a 60% rating. Housing by comparison was rated at 17%. (City of Cape Town Annual Report 2006/2007:13)

Moya weKhaya is a bold and creative initiative formulated by two CBOs dedicated to the upliftment of their community. The concept of the Moya weKhaya Cultural Centre has evolved directly out of a public park that has been successfully managed by a community CBO for 12 years, but the initiative goes beyond the need to provide recreational facilities. It is a proactive response to the need to address endemic issues in Khayelitsha.

Both organisations believe that the social ills that they witness, in their own words, "on a daily basis", stem from two fundamental issues: i) the lack of appropriate cultural and recreational facilities and ii) the loss of the values of respect that they perceive as being the fundamental basis of their Xhosa culture.

The youth forum sees the centre as a facility where they can cultivate and offer access to the performing arts and visual arts within Khayelitsha. For the women the founding but not exclusive purpose of Moya weKhaya is to offer a cultural home to rekindle cultural practice, values and identity.

The chairperson of Moya weKhaya has encapsulated the rationale for the building of the cultural facility as follows:

"Poor people don't just need to be reminded that they are poor. Yes we need to help each other to survive, grow food, access grants, and pensions, but we also need to celebrate. If we want to overcome poverty we need to change people's attitudes to their lives and give people a sense of what is possible. I want Moya weKhaya to be a place of hope, a home, where the people of Khayelitsha can start believing that they are part of the world." (Kaba 2004)

### 1.5 MOYA WEKHAYA VISION

The central vision of Moya weKhaya is to establish a community centre that can serve as a social referent and cultural centre for the residents of Khayelitsha, the Cape Flats and the Cape Metropole.

Moya weKhaya was conceptualised and designed with a number of primary considerations:

- To create a dignified space where people can gather both formally and informally.
- To foster and showcase emerging grassroots and professional performing and visual arts.
- To revitalise social cultural practice.
- To be a model of modern ecological design and function.

While it is anticipated that the centre will attract visitors, Moya weKhaya is primarily envisaged as a meeting place within the Cape Flats for people who cannot afford to and do not move beyond the boundaries of the Cape Flats for cultural or creative activities or even relaxation and recreation.

## 1.6 KEY OBJECTIVES

Moya weKhaya aims to construct and manage a dedicated cultural centre that will offer facilities to organizations and individuals who wish to participate in programmes and activities at the centre.

Specifically Moya weKhaya aims to:

- Contribute to the vision of Khayelitsha as a "vibrant "24/7 city." (Penxa 2007)
- Be a centre for the promotion and development of the performing and visual arts.
- Offer a facility for cultural events that promote South African cultural heritage.
- Offer facilities for formal and informal recreational, social and cultural events.
- Create safe interactive learning, healing and creative spaces specifically for children and the aged where they are able to express themselves free of prejudice and /or threat.
- Actively support life skills programmes and projects that directly address issues of gender, youth development, health and nutrition.
- Promote intercultural sharing.
- Be a model of ecological and environmentally sensitive development.

## 1.7 STATEMENT OF INTENT

Moya weKhaya believes that it can, through a process of creative engagement and dialogue, develop partnerships that will both guide and assist the Moya weKhaya project to reach fruition.

It believes that through this process it will be able to:

- Establish the appropriate legal and institutional framework to ensure the sustainability of Moya weKhaya.
- Negotiate support for the project from government departments and government programmes and other stakeholders.
- Develop a vibrant programme of activities in partnership with existing and emerging community based organisations, non-government organisations and social development agencies.
- Develop appropriate financial strategies and mechanisms to ensure the economic viability of the centre.
- Raise sufficient finance to construct the cultural centre.
- Offer employment and training opportunities during the construction phase.
- Create entrepreneurial opportunities.

## 1.8 SUMMARY OF SECTION ONE

Khayelitsha is a historically constructed black residential area that is in a process of transformation from a dormitory suburb into a vibrant outer city.

The proposal to build the cultural centre is a response by the members of two community organisations who reside in Khayelitsha to their environment and who believe that Moya weKhaya can contribute to the Western Cape vision of a home for all.

Both organisations have proven capacity. The Manyanani Peace Park Committee has managed and maintained the Manyanani Peace Park for 12 years and has demonstrated its organisational capacity to host major events. The park is a recognised example of a community managed public facility. It is a leading example of township urban greening and demonstrates the value of environmental regeneration.

The Khayelitsha Youth Theatre Forum is an incubator of youth cultural development initiatives with a clear vision of its own future. Lead members of the organisation are registered self-funded NGOs. A number of its members have received awards for their work. The Forum is well networked within the South African and increasingly within the international performing and visual arts community.

Moya weKhaya is committed to building and extending partnerships and networks to contribute to the regeneration of Khayelitsha, to rekindle cultural practice and to increase access to the performing and visual arts in Khayelitsha and the Cape Flats.

Moya weKhaya specifically calls for partnerships with government and other stakeholders to realise the project and to ensure its ongoing sustainability.



**Figure 11:** World Food Day Celebration held at the Manyanani Peace Park, 2003

## **SECTION TWO: SOUTH AFRICA'S LEGISLATIVE AND POLICY FRAMEWORKS**

### **2.1 INTRODUCTION TO SECTION TWO**

South Africa's legislative and policy frameworks commit South Africa to uphold the principles of sustainable development and, by definition, commit the country to sustainable environmental, social and economic development. Within this overarching imperative the government of South Africa, through its legislation, policy and programmes, is committed *inter alia* to economic growth, social upliftment and participatory governance. Guidelines are established through white papers and policy frameworks that translate into Acts of Parliament, strategic plans and action plans. Local, provincial and national government are constitutionally structured as spheres of government and are expected to align their programmes to statutory laws and policy frameworks.

Section Two gives a brief description of South African legislation and government programmes that are applicable to the Moya weKhaya proposal. The selected legislation and policy documents relate to issues of sustainable development, the promotion of grassroots community-driven development and the role of culture as a social upliftment tool. Mention is also made of Agenda 21, an international agreement, to which South Africa is signatory.

### **2.2 INTERNATIONAL AGREEMENTS AND CONVENTIONS**

South Africa is signatory to a number of international conventions. Important in the context of the Moya weKhaya project is Agenda 21, which commits governments to sustainable development.

### 2.2.1 Agenda 21

Agenda 21 arose out of the United Nations Conference on Environment and Development (UNCED), 1992. It commits signatory governments "to work together for our common future, by adopting Agenda 21, a global action plan for sustainable development" (University of Cape Town 2007)

## 2.3 NATIONAL GOVERNMENT

National legislation creates the guiding framework for all government policies and programmes. The following legislation is applicable to Moya weKhaya.

### 2.3.1 The Constitution of the Republic of South Africa Act, no. 108, 1996

This Act contains the Bill of Rights that states that everyone has the right to:

" ... secure ecological sustainable development and the use of natural resources while promoting justifiable economic and social development" (Chapter 2, paragraph 24 (b) (ii))

" ... enjoy their cultural practice, their religion and use their language" (Chapter 2, paragraph 31 (1) (a)).

Chapter 7, paragraph 152 of the constitution specifies the objectives of local government. The duties of local government include the promotion of social and economic development and a safe and healthy environment and the encouragement of the involvement of communities and community organizations in matters of local government.

### 2.3.2 Local Government: Municipal Systems Act (MSA), no. 32, 2000

The purpose of this act is to:

"... provide for the core principles, mechanisms and processes that are necessary to enable municipalities to move progressively towards the social and economic upliftment of local communities,



"... progressively build local government into an efficient, frontline development agency capable of integrating the activities of all spheres of government for the overall social and economic upliftment of communities in harmony with their local natural environment" (South Africa (Republic) 2000:2)

#### 2.3.3 Cultural Promotion Act, no. 35, 1983

This Act mandates the Minister of Arts and Culture to:

"... provide for the preservation, development, fostering and extension of culture in the Republic by planning, organizing, co-ordinating and providing facilities for the utilization of leisure and for non-formal education."

#### 2.3.4 National Arts Council Act, no. 56, 1997

This Act establishes the National Arts Council as the instrument for the disbursement of government funds to promote cultural development.

#### 2.3.5 Cultural Promotion Amendment Act, no. 59, 1998

This Act mandates the Department of Arts and Culture (DAC) to

"... develop pilot projects in order to further the work of the Department in promoting arts and culture throughout the country" and "assist non-formal or community-based arts education projects" (Act no 59 of 1998:Sub-para. (vi) s. 1 (b)).

#### 2.3.6 The Accelerated and Shared Growth Initiative for South Africa (ASGISA), 2006

ASGISA is a national initiative that commits government to take a leading developmental role to accelerate growth and development.

### 2.3.7 The National Government Programme of Action (NGPA), 2007

This programme tasks the social cluster under the Department of Arts and Culture to draft a 2010 vision of National Identity and Social Cohesion that will:

"... intensify joint efforts among all South Africans to improve social cohesion, including (the) better canvass of the issue of our variety of identities and the overarching sense of belonging to South Africa, (its) value system and identity in a manner that strengthens our unity as a nation" (South Africa (Republic). 2007a:2.1)

### 2.3.8 The National Spatial Development Perspective, 2003

This is a planning instrument that ensures that the three principles of sustainable development - economic, social and environmental sustainability - are integrated and aligned at all levels of government and in all interdepartmental clusters.

### 2.3.9 The White Paper on Transforming Public Service Delivery, 1997

Also known as the *Batho Pele* Initiative, this White Paper commits government to work in co-operation with the public.

### 2.3.10 The White Paper on Arts, Culture and Heritage, 1996

This White Paper argues that government, through national arts councils, should expand audiences and access to culture in historically disadvantaged areas including the establishment of multi-purpose cultural facilities. It states in paragraphs 51-54:

51 "The primary need for infrastructure is in rural and black urban areas, close to where people live. The establishment of urban and peri-urban townships as dormitories, without proper facilities for recreation and leisure, is a feature of apartheid. This deprivation cannot be continued in

the new dispensation, which is concerned with improving the quality of people's lives at a local level. Such improvement must include the development of facilities to educate, nurture, promote and enable the enjoyment of the arts, film, music, visual art, dance, theatre and literature.

52 "To this end, the Ministry intends to develop the concept of multifunctional, multi-disciplinary community arts centres through a number of pilot projects. Such centres might cater for music, dance, film and theatre, gallery and production, house a library and Internet access, as well as a museum.

53 "The multiplier and catalytic effect of such centres in creating work opportunities for artists, in generating income for local communities and in improving the quality of life at local level by providing access to international, national and local artists in all disciplines, will be worth the financial investment. In addition there is scope to combine artistic and cultural activity alongside sports and other forms of recreation. To this end discussions are ongoing with the Department of Sports and Recreation to seek full utilisation of the proposed community sports centres.

54 "These centres will serve two of the Ministry's most important principles i.e. providing access and redressing imbalances. The Ministry recognises that it cannot achieve this ambitious vision by itself. The Ministry will seek to develop relationships with the private sector, provincial and local authorities around the country, the international community, and various local communities themselves, to make this vision a reality." (South Africa (Republic). 1997b)

#### 2.3.11 The White Paper on Renewable Energy, 2003

This White Paper calls for the consideration of energy-efficient strategies in building design and construction.

## 2.4 PROVINCIAL GOVERNMENT

Khayelitsha falls under the jurisdiction of the provincial government of the Western Cape. Some of the provincial legislative and policy frameworks that are pertinent to the Moya weKhaya proposal are listed below.

### 2.4.1 *iKapa Elihlumayo*: A Framework for the Development of the Western Cape Province (FDWCP), 2004-2007

The 2004-2007 FDWCP describes the overarching vision of *iKapa Elihlumayo* - Home for All - and calls for creativity, boldness and dedication in realizing its vision. Its development priorities include the building of social and human capita, and the social upliftment of youth through the enhancement of youth participation in economic growth.

### 2.4.2 Western Cape Provincial Growth and Development Strategy (WCPGDS) Green Paper, 2006

This Green Paper aligns the provincial government with ASGISA. It commits the provincial government to a developmental agenda in order to accelerate regional economic growth specifically and broadly to the principles of growth, equity, empowerment and environmental integrity.

### 2.4.3 Draft Western Cape Provincial Spatial Development Framework (WCPSDF), 2005

This framework established guidelines for the future development of the Western Cape, with specific reference to the principles of sustainable development.

### 2.4.4 Western Cape Provincial Social Capital Formation Strategy, 2005

This strategy aims to strengthen social ties and integration through the building of more integrated human settlements.

#### 2.4.5 Western Cape Sustainable Human Settlement Strategy (WCSHSS), 2007

This document establishes strategies to enhance housing delivery in the Western Cape. Objective 8 states:

"The Western Cape's towns and cities become global leaders in sustainable resource use by making sure that all new buildings, infrastructure and open spaces are planned in accordance with ecological design principles, and that owners of existing buildings (in particular public sector owners) respond to incentives to retrofit their buildings in accordance with these ... principles." (2007:10)

#### 2.4.6 Western Cape Department of Cultural Affairs and Sport Five Year Strategic Plan (WCDCASS), 2005/6-2009/10

The overarching strategic objective of the department within the framework of its new vision and mission "will be to get more people to partake in sport and cultural activities in order to build social cohesion" (2005:13).

Specifically the department offers programs to celebrate our national public holidays and supports various arts, crafts and culture festivals and projects. Funding for cultural organizations that promote arts and culture is disbursed through the Western Cape Cultural Commission (WCCC).

### 2.5 LOCAL GOVERNMENT

#### 2.5.1 Local Agenda 21 (LA21)

LA 21 is a local government response to the call for sustainable development and individual local governments have the choice to become signatories to LA 21. The City of Cape Town has an established LA 21 partnership with the

City of Aachen in Germany. The Manyanani Peace Park (and Moya weKhaya by association) is registered as an LA 21 partnership project. Moya weKhaya has applied to be accepted as a partner project in its own right.

#### 2.5.2 The City of Cape Town Integrated Development Plan (IDP), 2004

The 2004 City of Cape Town IDP set three overarching goals: to become an inclusive, productive and sustainable city. Two of the six strategies to achieve these goals are directly applicable to the Moya weKhaya proposal.

Strategy 2: “Upgrading of Existing Settlements” refers specifically to the creation and maintenance of public spaces, urban parks, and green areas.

Strategy 5: “Building Cohesive and Self-reliant Communities” refers specifically to building partnerships to manage community facilities.

#### 2.5.3 The Urban Renewal Programme (URP), 2002

The URP is a national initiative that has identified and targeted the development of key nodal areas. The National Department of Provincial and Local Government (DPLG) oversees the programme. It is, however, the responsibility of local government to implement the programme. The City of Cape Town has established a URP directorate responsible for implementing the URP in Khayelitsha and Mitchell’s Plain, two of the eight identified URP nodes.

### 2.6 SUMMARY OF SECTION TWO

Since 1994 the South African Government has had to dismantle apartheid legislation and structures and create a new policy and legislative framework. The South African Constitution is the overarching framework that has established the principles of citizen rights, intergenerational rights, and co-operative governance.

The first phase of policy reform was framed within the Reconstruction and Development Programme (RDP) and the principles of equity and redress and references to the RDP are still found in recent policy documents.

The second phase of legislation shifted the focus of legislation towards the creation of institutional mechanisms and integrated development planning with emphasis on governmental efficiency, accountability, and delivery.

The third phase is encapsulated in ASGISA, which mandates a developmental role for government, albeit with a focus on economic growth.

Collectively the three influences, redress and equity, the role of government as an efficient and enabling partner and the developmental role of government provide the framework for co-operation between the state and its citizens.

These imperatives are captured in acts of parliament and translated into strategic and action plans across the three spheres of government, its departments, and clusters.

The values, principles, and objectives of Moya weKhaya are consistent with the values, principles and, in some cases, the specific objectives of the legislation and policy documents listed in this proposal.

## **SECTION THREE: A BRIEF DISCUSSION OF THE INFLUENCE OF PLANNING THEORY ON THE PROJECT AND THE PROPOSAL**

### **3.1 INTRODUCTION TO SECTION THREE**

Section Three provides a brief description of the academic theoretical frameworks that have helped shape the proposal. While academic literature and references would not necessarily form part of a proposal, the intention is to locate this proposal within a body of literature and in particular ways of thinking about planning. In incorporating these, and making the theory explicit, the aim is to add substance to the argument underpinning this proposal.

The following section briefly looks at the multifaceted role of planning and presents a chronology of shifts in approaches to planning. It presents and describes key elements of rational planning and normative planning. It introduces New Public Management and Integrated Development Planning (IDP), the planning framework that the South African government has officially adopted.

This is followed by a review of how normative planning has influenced the formulation of the Moya weKhaya proposal and reflects on the relationship between this approach and the South African planning framework. It introduces extracts from the writings of selected planning theorists with a particular focus on the problematic of creating space for the grassroots voice in planning processes.

### **3.2 THE PURPOSE OF PLANNING**

Planning can be understood at a number of levels. Planning can concern itself with land use, physical structure and infrastructure and the physical relationship between structures and forms. At a second level, planning is concerned with the manner in which plans are implemented and how the



implementation process is monitored and managed. At a third level planning is concerned with how plans are formulated; what happens where, for what purpose, and to whose advantage?

Planning thus spans a range of activities, players, and scales that include the shaping of architectural and natural forms, technical and managerial consideration in relation to land use planning and construction and the facilitation of the engagement between stakeholders. Its client base can be grassroots constituencies or governments, individuals or collectives. The context in which planners operate is simultaneously nature and culture. A comprehensive description of the role of planning would thus include the manipulation of the natural, physical, social, economic, and political environments. (Harrison 1995; Healey 2000; Hettne 1994; Holston 1998; Rakodi 2000; Sandercock 1998; Watson 2002)

Planning approaches can be broadly divided into two schools: rational planning and normative planning. In broad terms, the former is concerned with the hard skills that include professional expertise and technical considerations; the latter is concerned primarily with the values that are implicit in planning and how plans are negotiated.

### 3.3 A CHRONOLOGY OF APPROACHES TO PLANNING

The following chronology provides a framework to present the different approaches to planning. It does not however mean that one planning approach has supplanted the other. (Sandercock 1998)

#### 3.3.1 Rational Planning

Rational planning is known by many names, Rational planning, Comprehensive planning, Blueprint planning and Procedural planning. Rational planning was the dominant form of planning in the first half of the twentieth century.

Primarily concerned with issues of land use, it relied on the expert knowledge and expertise of planning professionals and argued that "[T]echnology and science could make the world a better place." (Sandercock 1998:87)

Of equal importance however was the role of planning as the "fourth power" that could protect and negotiate on the behalf of the public and "more effectively promote economic growth and political stability than the unplanned forces of market and political competition." (Klosterman 1985:159)

Underpinning the rational planning approach was the assumption that planning outcomes were predictable within the bounds of planning procedure. Its characteristics included:

- " The use of planning to drive society towards progress.
- " The belief of critical distance between planner and planned.
- " The use of master narratives and comprehensive solutions as a basis of decision making." (Allmendinger 1998:233)

The ideal of a rational planning approach on behalf of the public was powerfully persuasive (Klosterman 1985; Sandercock 1998) and the rational planning model with its comprehensive blueprint approach was the dominant planning model through the mid 1940's into the mid 1960's.

### 3.3.2 Normative Planning

Normative planning theory arose in the 1960's as a challenge and as an alternative to rational comprehensive planning. Normative planning encompasses a broad range of planning theories and planning perspectives however in essence normative planning is concerned with the process of planning as compared to the product approach that characterises rational planning. (Healey 2004)

Normative planning is concerned with:

- How plans are formulated and for what purpose?

- Who formulates the plan?
- What values are implicit in the plan?
- How will the outcomes, both predictable and unpredictable, be managed?

Sandercock (1980) describes five schools of normative planning theory: Advocacy planning, Equity planning, Social learning, Communicative planning and Radical planning.

Advocacy planners and equity planners challenged the presumed neutrality of the rational planning model and argued that plans are inherently value and interest based and are ultimately political. The role of the advocacy and equity planner was to listen to and give voice to the un-represented.

The social learning and communicative schools of planning sought a more inclusive role for the poor and marginalized in the planning process. They argued that the personal and experiential voice was as valid as the expert voice, that while the poor might lack technical planning skills, nonetheless they possessed both local knowledge and political skills. The role of the planner was thus to create the space for these voices to be heard and to facilitate a dialogue.

The radical planning model is predominantly concerned with issues of empowerment and social mobilisation. While the mobilisation might be around seemingly small issues (Rakodi 2000; Sandercock 1998), nonetheless it is "... precisely through action at local level that people start to get some handle on how to make a difference in their own lives and concerns as well as those of their fellow citizens." (Sandercock 1998:99)

### 3.3.3 New Public Management

In the late 1970's New Public Management firmly placed budgets and efficiency on the planning agenda of government planning agencies. The New

Public Management approach took its lead from the public sector and introduced a managerial approach to planning with an emphasis on budgets, performance indicators, and monitoring mechanisms. (Rakodi 2000) These elements are evident in integrated development planning.

#### 3.3.4 Integrated Development Planning

Integrated Development Planning (IDP) is the planning approach that has been adopted by the South African government. The Municipal Systems Act 2000 obliges all municipalities to produce an Integrated Development Plan.

Integrated Development Planning combines rational planning, elements of normative planning and new public management processes and procedures (Harrison 2003). A long-term spatial development plan must be formulated. Plans must establish and stipulate budgets, delivery targets, and monitoring mechanisms.

What characterises IDP is the requirement for interdepartmental co-operation and intergovernmental alignment and citizen participation and consultation in the formulation of the IDP.

##### 3.3.4.1 The Western Cape: Intergovernmental Co-operation

The forum for co-operation and alignment between the Western Cape Provincial Government and the City of Cape Town (CoCT) is the Intergovernmental Relations Working Team. The four standing items on its agenda are; the CoCT IDP, the Urban Renewal Programme, the Integrated Settlement Programme and Economic Development. (Booi 2007)

##### 3.3.4.2 The City of Cape Town: Intra-governmental Co-operation

At a local government level the cluster of departments that are responsible for the implementation of the city's IDP are the Departments of Housing,

Economic Development and Tourism, Environmental Resource Management, Planning, Finance, Community Services and Social development (ibid.)

Ward Councillors are primarily responsible for the facilitation of community consultation processes. The three main structures for community liaison are constituency meetings, community forums and ward councillors meetings. (SALGA and GTZ 2006)

### 3.4 THE IMPORTANCE OF PLANNING THEORY TO MOYA WEKHAYA

Moya weKhaya from its inception adopted a communicative approach to the presentation and negotiation of the proposal. The communicative approach essentially sees planning as a process of interaction, communication, debate, with particular regard to difference, consensus seeking and the adoption of a course of action based on the consensus. (Watson 2002:29)

Moya weKhaya had presented the project proposal to a number of local government agencies and to civic forums. The experience of Moya weKhaya to date has been that while these institutions are sympathetic, there has been limited in-depth dialogue. The experience of negotiating the project will be dealt with in greater detail in Section Six of this proposal.

The planning framework of government is the IDP framework. Harrison comments on the 'tensions and ambiguities' (Harrison 1995:177) of the IDP which contains elements of New Public Management and communicative planning approaches. From Moya weKhaya's experience and perspective, it appears that government institutions are weighted on the side of public management.

South African legislation calls for community participation and consultation in decision-making processes yet the mechanisms for engagement beyond a consultative level are unclear. While structures exist for public participation, it appears to be essentially a one-way street. There are mechanisms for civil

society to enter into government planning possesses but there seem to be few mechanisms for government to enter into civil society planning processes.

Arnstein's Ladder of Citizen Participation (1969) has provided a useful typology to understand levels of participation. Arnstein argues that the degree of participation is commensurate with the degree of citizen powers in decision-making processes. She lists the levels of engagement as follows: Manipulation, Therapy, Informing, Consultation, Placation, Partnership, Delegated power and Citizen control. In Arnstein's model, consultation is relatively low on the ladder of participation.

Arnstein cautions however that simple models can lead to simplification and that in any negotiated process, participation and power are fluid, moving up and down rungs.

Pieterse (2005) has captured Moya weKhaya's experience of building up its understanding of how the system works through the gleaning of bits and pieces of information. Pieterse describes five domains of urban politics in South Africa; representative political forums, neo-corporatist stakeholder forums, social movements, grassroots initiatives, and what he calls prevailing ideology, the unspoken assumptions that are part of engagements.

Of particular interest is his comment on grassroots development practice. He writes,

"...it is vital to appreciate the experiential importance of participation in community based associations aimed at improving the quality of life of oneself and one's fellow residents. (Allowing space for grassroots development) ...expand(s) social citizenship and especially voice (and provides) ... invaluable sites for experimentation with alternative ways of doing development. (P)articipation often enables people to see the bits and pieces of the State." (Pieterse 2004:155-156)

It is the latter comment that resonates with the experience of Moya weKhaya; the accumulation of 'bits and pieces' of understanding of how to work with the State.

Oranje's observation about the loss of voice resonates too. He writes,

"Planning still speaks in a master tongue that entertains only those who will translate their stories into a narrow rational technical discourse or code which could ... easily result in local discourses losing their meaning." (2003:180)

Oranje argues that the legislative frameworks have not created uniquely African institutions but rather institutions for use in Africa. Thus community participation is reduced to events to produce plans "... rather than a process of crafting a joint narrative about and for delivery." (Oranje 2003:181)

It was Moya weKhaya's expectation that government would listen and that Moya weKhaya would learn, and vice versa. Rakodi captures that expectation in her summary of Healey's argument that planning approaches and outcomes should not be judged simply according to whether the policy and planning aims are effective and efficient but whether:

- "Learning occurs and intellectual capital is increased.
- "Social capital and mutual understanding is increased and results in the formation of new bonds and networks.
- " All stakeholders in the planning process are recognised." (Rakodi 2000:4)

The above-mentioned theorists collectively argue that if planning is concerned with spatial planning, land use, construction plans, budgets and implementation mechanisms it is also concerned with the relationship between the state, the market and the citizenry.

Within that frame, Moya weKhaya becomes more than a blue print plan that needs to be interrogated and ratified, it becomes an opportunity to build social and human capital.

It is beyond the scope of this proposal to enter into a further presentation of the many facets and subtleties of planning discourse. Planning theory has however been the core academic resource in the formulation of this proposal and further readings that have influenced the proposal and its formulation are listed in the bibliography.

Particular attention is drawn to Watson a South African academic who writes about conflicting rationalities. She argues that what makes sense to one party might be incomprehensible to the other but that ultimately, the argument of each party is logical and comprehensible within its own terms of reference. (Watson 2003)

Moya weKhaya recognises that it presents a paradox and a challenge. Two grassroots CBOs have put together a proposal that will require a high level of financial commitment, skills, management and co-operation. Moya weKhaya recognises its own capacities and its potentials and recognises its own limitations, hence the call for partnership.

It takes inspiration and courage from planning discourse. In the words of Harrison,

"The city is a space of emergent identities and their social organisation. (Planning practice needs to) ... engage the problematic nature of belonging to society ... (and) privilege disturbance, emergencies and engagements because it is at the fault lines of these processes that we perceive the dynamism of society." (Harrison 1998:49)

The successful negotiation of Moya weKhaya will require a willingness by all parties to go to those difficult and uncomfortable places, to make an effort to make sense of each other's rationalities and in that process learn



from each other and find the way to make Moya weKhaya sustainable in every sense of the word.

### 3. 5 SUMMARY OF SECTION THREE

Planning is a multi-faceted discipline that deals with the transformation of the natural, physical and social environment. How the transformation is conceptualised and implemented is simultaneously technical, social and political.

Planning approaches have, over time, shifted from an emphasis on technical and professional considerations to include facilitative approaches that address the processes of the planning.

Broadly, there are two overarching schools of planning theory that frame planning approaches, rational comprehensive planning and normative planning. Moya weKhaya tends toward the latter. However, given the complexity and scale of the cultural centre proposal, Moya weKhaya recognises that rational planning elements are essential to the success of the project.

The challenge therefore is not one of opposition but one of negotiation, how to negotiate a grassroots initiative into a policy framework constructed within a "prevailing ideology" (Pieterse 2005) that privileges first world norms and standards.

Normative theory and in particular radical planning approaches offer insight into this challenge and perhaps indicate ways in which these challenges can be addressed.

Moya weKhaya's experience of the potentials and limitations of engagement with government and other stakeholders and its response will be addressed in Section Six.

## **SECTION FOUR: THE DESIGN AND THE PROPOSED UTILISATION OF THE CULTURAL CENTRE.**

### **4.1 INTRODUCTION TO SECTION FOUR**

Section Four presents the architectural design and places the design within contemporary ecological design discourse. The ecological implementation options are presented and then reviewed in relation to a set of sustainable neighbourhood guiding principles. The thematic conceptualisation of the centre design as a series of interconnected clusters and the cultural values that are embedded in the design of the centre are explained.

The proposed activities at the cultural centre and the potential utilisation of the centre are described in relation to thematic design clusters. The accommodation capacity of the main facilities is presented. Strategies to ensure that the centre is utilised as fully as possible are described.

A potential programme of activities at the centre, based on the current activities of Moya weKhaya member organisations, is presented. A transcript of an interview with the chairperson of Moya weKhaya has been included in order to add voice and texture to the populating of the imaginative space.

### **4.2 ARGUMENTS FOR ECOLOGICAL DESIGN**

"We define ecological design as any form of design that minimises environmentally destructive impacts by integrating itself with living processes.

"Ecological design explicitly addresses the design dimension of the environmental crisis. It is not a style. It is a form of partnership with nature..." (Van der Ryn and Cowan 1996:19)

The impact of human activity and, in particular, urbanisation has given rise to a deep concern that we all, government, business and ordinary citizens, need to review our attitudes to the management of our environmental resources. Part of the response to the global environmental crisis is ecological design.

There are increasing numbers of examples of ecological building practice and a growing body of research that has documented the advantages of ecological design. These advantages range from significant reduction in energy consumption (up to 90% in some buildings) to reduction in staff absenteeism. (Beatley 2000; Birkeland 2002; Hawkin 1999)

The argument for ecological design is gaining ground and governments are becoming increasingly responsive. The Maastricht Treaty, 1992 binds European Union members to ecological design standards that include the adoption of the "polluter pays principle" (Edwards 1999:XV). Beatley (2002:303-309) cites examples of ecological design across Sweden, the Netherlands, Denmark, Germany and Britain and notes that governments, the Netherlands in particular, are increasingly providing incentives for ecological construction.

South Africa is one of the highest producers of CO<sup>2</sup> emissions and is one of the highest consumers of energy per capita (Helio International 2002). The City of Cape Town's Ecological Footprint<sup>1</sup> is 4.28 hectares per person as compared with the global standard of 1.9 hectares per person (Gasson 2002:5). Gasson writes about the "metabolism of a city" (2002:3) and draws attention to issues of resource consumption and waste; where the resources come from and where the waste goes.

South Africa is a signatory to the Kyoto Protocol (International Conventions and Protocols on Climate Change and is committed to reducing its CO<sup>2</sup> emissions. At the same time it is committed to increasing access to housing

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<sup>1</sup> The ecological footprint is a "fair share" measurement of the amount of biologically productive land that each person on Earth would require to sustain him/herself. It has become an accepted standard to measure the consumption levels of individuals, cities and states.

and energy for all South Africans. Buildings alone consume approximately 40 percent of the world's energy (Beatley 2000), yet in South African cities the approach to innovative building design and construction is conservative. This conservatism is reflected in our current building planning regulations. However the need to review the current planning regulation standards in South Africa is one of the issues that has been identified in the Western Cape Sustainable Housing Strategy.

Moya weKhaya has been designed within the framework of ecological design, taking into account the need to establish examples of ecological design and to limit its own ecological footprint and minimise its waste generation and energy consumption.

#### 4.3 THE ECOLOGICAL DESIGN CONSIDERATIONS

Moya weKhaya commissioned arG Design to design the cultural centre based on the architectural firm's commitment to ecological design. The following extract is taken from the architectural concept document that accompanies this proposal. (Appendix A:6-10)

"The conceptualisation and design of Moya weKhaya is consistent with the principles of sustainable development and the centre has been designed to demonstrate sustainable ecological design. The design approach aims to regenerate the landscape and the people who occupy it. Design strategies are employed to create both interior and exterior spaces that offer comfort and protection. Many of the design strategies are educative in their nature and through a collaborative construction process, knowledge, and skills will be transferred to the community.

"Natural design strategies that aim to maximise the benefits of natural elements and minimise climatic discomfort include orientation and placement in sympathy with the existing land forms and prevailing climates and the use of energy-efficient design principles. Preference is given to the use of natural and / or recyclable materials which include the use of traditional thatching and

sandbag walling. Recycling considerations include on-site biolytic treatment of sewerage and water collection and filtration. The design includes a recycling unit to process additional waste generated on site. Food, edible and medicinal herb gardens have been incorporated into the design. Restorative landscaping aims to promote and protect indigenous flora and fauna." (arG Design 2005)

The size of the site is approximately 2 hectares and there is sufficient land to allow for additional development. A site for a dedicated conference centre has been included in the spatial design, however it has not been incorporated in detail in the architectural plan. Further additional development options could include a handcraft hub and / or bed-and-breakfast accommodation.

Sites for a vegetable garden and kitchen garden have been included in the design. The building surrounds will be landscaped using water-wise ornamental trees and shrubs. The unutilised ground will be restored as an indigenous botanical garden with informal picnic sites.

Details of the architectural design and the sustainable design principles are provided in the concept document that supplements this proposal.

#### 4.3.1 Building Location

Two main features influenced the placement of the complex, the proximity of the Manyanani Peace Park (MPP) and the natural landform itself. The site is currently separated from the MPP by a fence and the existing building in the MPP is positioned approximately 5 metres from this boundary. The land flow continues from the park to the site at the same level as the building for approximately 20 metres beyond the fence and then dips into a natural basin.

A sand model was used to re-create the landform in order to experiment with the placement of the buildings. The exercise confirmed that the basin was the natural position for the amphitheatre. The complex is designed around the amphitheatre, which is the focal centre of the complex.

#### 4.3.2 Design Aesthetic

The design aesthetic brings together traditional African building form and Cape Dutch Architecture, an architectural form that occurs predominantly in the Western Cape.

The Cape Dutch buildings, built by the early European settlers, have a distinctly recognisable visual signature. The buildings are characterised by thick clay walls and thatched roofs and are well adapted to the local climate, keeping cool in summer and retaining warmth in winter. The floors were originally made from clay mixed with anthill sand and cow dung.

African traditional huts, too, are built with mud, cow dung, and thatch. Some of the women in the MPP committee have built traditional mud houses. It is felt that, at the very least, the Place of the Elders would be built in this manner.



**Figure 12:** Moya weKhaya: Section elevation, design aesthetic

#### 4.3.3 Ecological Reach

The design takes into consideration the availability and / or proximity of building materials. Building material options under consideration include sand bags and straw bales. Thatching grass will be used for the main hall, *rondavel* and *kotla*.

Examples of sand bag buildings can be found in Khayelitsha. The civic centre in A Section, Khayelitsha, was built using sand bags. (Schwella 2005) Sand can be accessed from a local sand mining site on the outskirts of Khayelitsha.

The Western Cape is a wheat producing area and straw bales can be accessed from the neighbouring farming areas.

*Chondropetalum tectorum* (thatching grass) is traditionally used for thatched roofing. *Chondropetalum tectorum* is endemic to the South Western Cape. (Mason 1972:26) The main thatch producing area is Albertinia, a farming area approximately 400 km east of Cape Town.

#### 4.3.4 Water

Water usage in the Western Cape and in the city of Cape Town is a major concern. In essence the Western Cape is like an island. It is surrounded on three sides by the sea and beyond the mountain ranges is the Karoo, an arid and semi-arid region.

Water conservation options include:

- The use of the ground water from the existing borehole at the Manyanani Peace Park for irrigation and sanitation.
- Separated plumbing for treated and untreated water.
- Selection of water-saving fittings e.g. dual-flush toilets and aerated taps.
- Rainwater harvesting.

- The use of indigenous water-wise plants for the gardens.

Rainwater run-off from the roofs will be collected and recycled through a series of water collection jars that have been integrated into the design.

The design for the water containers was selected for its aesthetic and utilitarian value. The design is based on the Sri Lankan Pumpkin Tank. (Howtopedia 2008)

The jars can be constructed initially on site and it is envisaged that this sub-project will be able to relocate to the proposed light industrial site on Mew Road in Khayelitsha and become a small business in its own right.



**Figure13:** Example of pumpkin tank

#### 4.3.5 Energy and Sanitation

Passive energy-saving elements include the north-facing orientation of the buildings and the use of thatching grass for roofing. The buildings are oriented to maximise winter warmth and minimise the effect of the cooling south-east wind. Deciduous vines will be planted on the north-facing pergolas to reduce summer heat.



Options for on-site sewerage treatment have been considered. Treated toilet water will be recycled into the botanical gardens and lawns. Further investigation<sup>2</sup> will need to be conducted with regard to the feasibility of on-site energy generation technology.

#### 4.3.6 Solid Waste Management

The design includes a recycling unit. Waste will, where possible, be separated at source through the placement of separate glass, plastic and waste paper containers. Where possible the recycled waste will be sold. Vegetable matter will be composted and re-used in the garden and grounds.

#### 4.3.7 Garden and Grounds

Permaculture offers insight into the importance of activity zones in relation to energy conservation.

"We can visualise zones as a series of concentric circles, the innermost circle being the area we visit most frequently and which we manage most intensively. Zones of use are basic to conservation of energy and resources on site." (Mollison, 1990:49)

Mollison rates zones on a scale of 0 - 5. Zone 0 describes the house or building itself. Zone 1 describes areas that need intensive management e.g. vegetable gardens. Zone 5 describes natural unmanaged areas e.g. natural endemic vegetation. The positioning of the kitchen, vegetable and

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<sup>2</sup> The Strategic Development Framework for creating a sustainable neighbourhood in a disused cement factory in Philippi, 2006 contains further technical information on energy infrastructure and water treatment options as well as an analysis of the environmental impact of different types of construction material. ([www.sustainabilityinstitute.net](http://www.sustainabilityinstitute.net))

ornamental gardens, and the concept of the botanical garden reflect the zoning principles of permaculture design.

#### 4.4 COMPLIANCE WITH THE SUSTAINABLE NEIGHBOURHOOD GUIDING PRINCIPLES

The Sustainability Institute is an academic institute that is linked to the University of Stellenbosch and, *inter alia*, specialises in the promotion of sustainable development planning and ecological practice.

The following summary is based on the Sustainable Neighbourhood Guiding Principles that have been developed by the Sustainability Institute. (Sustainability Institute 2006)

Sustainable Neighbourhood Guiding Principles	Moya weKhaya Compliance
Valuing authentic cultural diversity, community solidarity, child-centred activities and citizen participation.	Guiding principles: cultural respect, renewal, and celebration.  Key objectives include: Safe environment for children and the elderly.  Intercultural sharing, promotion of arts and culture.
Meeting fundamental human needs via reduction in inequalities.	Guiding principles (as above).  Contribution to addressing apartheid planning inequalities.  Contribution to urban renewal vision.
Health, well-being and soulfulness.	Guiding principles (as above).
Local and sustainable food.	Community and kitchen gardens incorporated into the design.

<b>Sustainable Neighbourhood Guiding Principles</b>	<b>Moya weKhaya Compliance</b>
Enhancing biodiversity and the preservation of natural habitats.	<p>Preservation of existing park.</p> <p>Restoration of the proposed site land as a botanical park.</p>
Sustainable construction materials and building methods.	<p>Potential to showcase ecological construction methods and materials.</p> <p>Currently under consideration are recycled brick, sandbag technology, straw bale technology, recycled tyres for terracing, wood off-cuts for paths, poles for pergolas, fencing and ceilings from the clearing of alien vegetation, and thatched roofing.</p>
Transition to renewable energy alternatives and energy efficiency.	<p>Passive energy-saving mechanisms include orientation, thatched roofing and energy-saving electrical fittings.</p> <p>Further investigation of infrastructure technologies required.</p>
Sustainable water use and re-use of treated sewerage.	<p>Separated grey and potable water plumbing. Rainwater harvesting. Water-saving fittings. Water-wise plant selection. Borehole irrigation for grounds and under consideration for sewerage system. Recycling of treated water from sewerage agreed in principle.</p> <p>Further investigation needed.</p>
Zero Waste via re-use of all waste outputs as productive inputs.	<p>Recycling unit incorporated into design. Separate waste at source where possible. Composting.</p> <p>Infrastructure installation will require further investigation, e.g biodigester unit and biolytic sanitation.</p>

Sustainable Neighbourhood Guiding Principles	Moya weKhaya Compliance
Entrepreneurship, equity and fair trade.	<p>Agreement in principle.</p> <p>Business investment partnerships will need further development. Current options include: Water jar small business, restaurant, theatre, tourism, allotment garden.</p> <p>Employment and training during construction phase.</p> <p>Locally sourced soft fittings.</p> <p>Further future site development opportunities include: dedicated conference facilities, craft hub. Consideration of bed-and-breakfast (B&amp;B) facility on site or enhance links to existing local B&amp;B industry.</p>
Sustainable transport.	Walking distance to main roads and taxi routes.
<i>Ecological reach</i> (Own addition)	<p>The design has taken into consideration the distance between the construction material sources and the construction site.</p> <p>Locally available construction materials include sand (bags), wooden poles for fencing and pergolas, recycled tyres, wood rings for paths. Resources from the neighbouring farming districts include thatching reed and straw bales.</p>

**Table 1:** Moya weKhaya: Compliance with Sustainable Neighbourhood Guiding Principles

## 4.5 THE THEMATIC DESIGN

Moya weKhaya has been designed as a cultural centre located within an indigenous botanical garden and park and the design is guided by the principles of cultural and ecological respect, renewal and celebration.

The complex comprises a series of free-standing buildings, grouped together in three thematic clusters. Each cluster is named and the names embody traditional Xhosa values. The names themselves are words that are rarely used in a modern urban context and are considered to be lost to the younger urban generation. The clusters are named as follows: *Buyambo 'mbizo*, *Indawo yempolo* and *Indawo yezigalo*. The centrally placed *Iziko lenkonde* is a component of *Buyambo 'mbizo*.

### 4.5.1 *Buyambo 'mbizo* - The Cultural Meeting Place

The meaning and application of *Buyambo* is located within consensus-seeking, particularly around issues of conflict. Its literal meaning is to 'come back to yourself' and remember the values that make you a human being.

There are three main components of *Buyambo 'mbizo*: *Iziko lenkonde* (the *rondavel* or round house), a central hall and an amphitheatre. The *Buyambo 'mbizo* cluster as a whole provides an integrated space for indoor and outdoor gatherings, meetings, events, activities, and festivals of both a formal and an informal nature.

#### 4.5.1.1 *Iziko lenkonde* - The Place of the Elders

*Iziko lenkonde* is the roundhouse or *rondavel*. It is at the heart of Moya weKhaya and it represents the central importance of elders within African culture. Traditional African cultures hold elders in high esteem. In modern township life, the status of the elders is being lost while a new generation of children who are born in the city have little contact with or understanding of

Hand-drawn site plan of the Indawo Yezizalo community center. The plan shows a central circular area labeled 'Buyambo mbizo' with a smaller circle inside labeled 'Iziko lenkonde'. To the left is a large semi-circular area labeled 'Indawo yezizalo' containing a 'YOUTH ROOM', 'MEZZANINE', 'BALCONY', 'SHOT', 'OFFICE', and 'WORKROOMS'. To the right is a rectangular building labeled 'Indawo yempilo' containing a 'RESTAURANT WITH MEZZANINE', 'MEETING ROOM', 'BALCONY VIEW', 'WC's', 'KITCHEN', 'BLOTTING', 'COATS', 'GAT', 'PEN', 'HALL', 'MEZZANINE', 'BALCONY', 'PERGOLA', 'COVERED WALKWAY', 'POND', 'KEYHOLE GARDEN', 'CARETAKER'S FLAT', 'COMPOST WORKERS', 'SERVICE DRIVEWAY', 'CRAFT CENTRE', 'NORTH' arrow, 'REGENERATED INDIGENOUS LANDSCAPE', and 'POND'.

#### 4.5.2 Indawo yezigalo - The Place of Beginnings

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#### 4.5.3 *Indawo yempolo* - A Place to Rest and Relax

*Yempolo* in its broadest sense means to welcome you and offer hospitality, nourishment, and safety. *Indawo yempolo* will offer restaurant facilities. A separate kitchen facility will be able to cater for the restaurant as well as for community events.

#### 4.6 THE CULTURAL CENTRE SPACE UTILISATION

The impulse that inspired Moya weKhaya was the wish to create a physical space and a facility where the residents of Khayelitsha, people who live in the surrounding neighbourhoods and visitors to Khayelitsha in general could gather formally and informally.

"Most social sciences raise questions regarding the definition and existence of a town. How does a town acquire identity and status? An answer to these questions is seemingly provided by public spaces... If a town is viewed as an expression of a wish to be together, it is through the feast that this wish is confirmed...the feast is the expression of ... 'social viscosity' ... this strange impulse that prompts people to attach themselves to each other." (Anna Madouef, date unknown)

The complex is able to provide space for both formal and informal meetings and gatherings. The facilities will be made available to cultural groups, schools and organisations within Khayelitsha and beyond its boundaries to run their programmes and / or showcase their creativity and talents.

Individuals or social groups will be able to book venues at the centre for meetings or special events. Interested parties will be able to host theme events e.g. theme markets and festivals. The park and gardens will be open to the public for informal recreational gatherings.

Access to and the informal use of the outdoor spaces will be free. Access to formal events will have an entrance fee. Rentals for the use of the indoor facilities will be charged on a graded scale.

#### 4.7 ACTIVITY ZONES

The complex is designed as a series of interconnected activity zones. While each cluster will have an activity focus, the clusters are not isolated or separated from each other. There is a visual flow and a spatial flow across and between the clusters.

##### 4.7.1 *Buyambo 'mbizo* – The Cultural Meeting Place

*Buyambo 'mbizo* is the central and core component of the cultural centre and will be the central venue for indoor and outdoor performances and gatherings. Envisaged activities in the hall include seated performances, music and dance events and formal seated occasions e.g. dinners, presentations, weddings and other functions.

The amphitheatre will be a venue for formal and informal creative expression, from organised concerts and events to informal social gatherings.

The main hall area is 319 m<sup>2</sup>. It can accommodate 425 people standing, 300 seated in rows and 180 people seated at tables. The amphitheatre can accommodate an estimated 300-350 people with space for additional overflow on to the *kotla* and walkways.

##### 4.7.1.1 *Iziko lenkonde* – The Place of the Elders

The *rondavel* or round house, was conceptualised as a dedicated space for the elders. During the mornings it will be used as a venue for the old age club that currently uses the hall in the Manyanani Peace Park. The *rondavel* is an ideal venue for small meetings and councils.



#### 4.7.2 *Indawo yeziqalo* – The Place of Beginnings

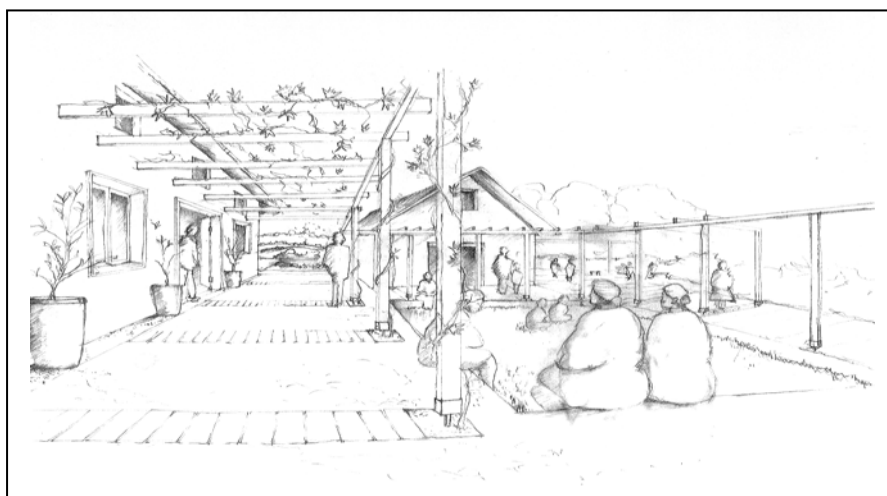
Conceived as a dedicated youth centre, *Indawo yeziqalo* provides a hall, two workrooms and office facilities. The central courtyard and *kotla* provide protected outdoor space.

The youth hall can be used as a work or social gathering space for the youth and as a seated venue in its own right. The hall is 141 m<sup>2</sup> and is an ideal size for intimate theatre productions and as a venue for the proposed film club.

The youth hall can accommodate 180 people standing, 140 people seated in rows and 110 people seated at tables. The two workrooms can each accommodate 72 people standing, 50 people seated in rows and 30 people seated at tables.

#### 4.7.3 *Indawo yempolo* – A Place to Rest and Relax

The building can be used as a small conference and meeting space and / or restaurant with overflow space on to the courtyard. It is envisaged that it will be a day venue for meetings and conferences and an evening restaurant and music venue.



**Figure15:** Architectural sketch of *Indawo yempolo* courtyard

#### 4.7.4 Garden and Grounds

The garden and grounds will be shaped to incorporate *braai* and picnic areas. An area of land has been allocated to establish a community vegetable garden.

- *Braai* areas: The immediate north boundary of *Indawo yempolo*, will be designed to include an outdoor *braai* area.
- Picnic sites: The grounds will be restored and landscaped to create protected and informal picnic areas.
- Allotment Garden: An area of approximately 1,000 m<sup>2</sup> has been allocated for an allotment garden. Gardeners will be able to grow vegetables for their own household needs as well as to supply fresh organically grown vegetables to the kitchen.

#### 4.8 ACCOMMODATION SCHEDULE

The proposed number of persons per usage area is based on the standard minimum area requirement for a person standing, seated in a row or seated at a table. The area requirement specifications were provided by arG Design.

Moya weKhaya: Accommodation Schedule				
Venue	Area (m <sup>2</sup> )	Number of Persons (rounded)	Area Requirement (m <sup>2</sup> )	Description
Main Hall	319	425	0.75	Standing
Main Hall	319	300	1	Seated in rows
Main Hall	319	180	1.75	Seated at tables
<i>Rondavel</i>	61	35	1.75	Seated at tables
Youth Hall	141	180	0.75	Standing
Youth Hall	141	140	1	Seated in rows
Youth Hall	141	110	1.75	Seated at tables
Work rooms (each)	54	72	0.75	Standing
Work rooms	54	50	1	Seated in rows
Work rooms	54	30	1.75	Seated at tables
Restaurant	278	155	1.75	Seated at tables
Amphitheatre	300	300	1	Seated informally

**Table 2:** Moya weKhaya: Accommodation Schedule

#### 4.9 STRATEGIES TO MAXIMISE SPACE UTILIZATION

Moya weKhaya will host activities that promote and support the aims of the centre. A core staff will manage the centre and co-ordinate the programme. Moya weKhaya will become the centre for the Khayelitsha Youth Theatre Forum's cultural programme. The old age club that currently uses the peace park hall will relocate to the *rondavel*.

Moya weKhaya will seek to broaden activities at the centre through actively building partnerships and networks and through the marketing of Moya weKhaya as a unique venue.

South Africa has a wealth of social development institutions and a growing community-based voluntary sector. The centre will actively partner existing programmes and support emerging programmes. Invitations will be extended to a broad network of existing and emerging programmes and projects to join together to create a vibrant, relevant, and sustainable programme.

The usage of the centre is broadly but not rigidly conceptualised as time / space management.

##### 4.9.1 The Morning Programme

Senior citizens and pre-school children primarily will use the centre during the mornings. An intergenerational programme will bring elders and children together in story telling, creative activities, and mutual companionship.

Specific attention will be given to the cultural role of our elders, their current status and the emerging realities of elder-headed households. Organisations that work with the elderly will be invited to host gatherings and events. This could range from workshops to exercise sessions in the main hall to entertainment.

The centre would like to develop and host an annual event, The Week of the Elders, a focus week of programmes for senior citizens.

The kitchen facilities and gardens will ensure that fresh nutritious food is made available on a daily basis.

#### 4.9.2 The Afternoon Programme

Youth in Khayelitsha have extremely limited access to after-school, safe, youth-friendly facilities. The afternoon programme will offer facilities for creative arts programmes and activities.

The Khayelitsha Youth Theatre Forum (KTYF) member organisations are committed to running youth creative workshops. The youth hall will be made available for these activities and the main hall can be used when it is not booked for other activities.

#### 4.9.3 The After-hours Programme

Very few facilities exist in Khayelitsha for after-hour leisure activities. Moya weKhaya aims to become an evening recreational venue that will contribute to the Khayelitsha 24/7 vision:

- *Indawo yempolo* Restaurant. As mentioned earlier, it is envisaged that the restaurant will be a venue for music and jazz.
- Snapshot Mobile Cinema Club. Snapshot Mobile Cinema, one of the members of the Khayelitsha Youth Theatre Forum (KTYF), currently runs a film club and will relocate to Moya weKhaya. It will research themes and source and showcase films and documentaries.
- The KTYF Performing Arts Programme. KTYF will showcase its own member organisations' productions and liaise with other performing artists and performing arts institutions to bring their productions to Khayelitsha

- Bonfire Café. This is the working title for an emerging project to be jointly managed by the Khayelitsha Youth Theatre Forum and the Manyanani Peace Park Committee. The former will organise and present productions while the latter will provide affordable take-away meals.

#### 4.10 SPECIAL EVENTS

The centre can be a venue for special events that include:

- Workshops and exhibitions: The main hall and conference / restaurant area can be booked by institutions, organisations or individuals who wish to run workshops and exhibitions.
- National festivals: KYTF will liaise with the Western Cape Department of Sports and Culture's cultural and commemorative festivals programmes.
- Intercultural events: Moya weKhaya will actively promote intercultural festivals and events.
- Concerts in the Park: Annual summer music and performing arts festivals.

#### 4.11 CULTURAL REVITALISATION

The concept of cultural revitalisation is captured in the following transcript of an interview with Christina Kaba, the chairperson and initiator of Moya weKhaya.

*"When the boys come back from the initiation, traditionally there was always a party. It's at that time that the old men explain to them what it means to be a man.*

*When he [the initiate] is back home, it's the time of the women because at the mountain (sic) it's only fathers.*

*When he's at home, it's the chance of the mothers to say something to make him know the women.*

*Then not all the mothers jump up. We select the mothers to speak to the boys. We look to see their ways in their families. We don't let just any woman speak.*

*After they change the first clothes, they would go to look for a job and they would be helped by the nation; the people in and around help them to get a job.*

*When they come back the first time from getting a job, he speaks with his father that "I've got this money."*

*The father keeps the first money. We use this first money to make African beer and slaughter one sheep because we need to tell the people that boy is working. Not just to go to show them the money.*

*The feast must happen through the money he brings back and the elder people around his area come to have hands with him and that will help him to work more. It's what we call a blessing.*

*It's what we want at this cultural centre.*

*There are a few people who still know but the rest who are born in the city don't know what we are talking about.*

*You need to use the black pot. You need to see the smoke. Our thanks is that big fire outside not a stove inside. You need to see a lot of smoke.*



**Figure 16:** The black pot

*When you do the things for the township, you must go with the reality of the community. We need to build Moya in the cultural way; not making things very different from what we're used to."*

*(Christina Kaba 2007)*

#### 4.12 SUMMARY OF SECTION FOUR

Moya weKhaya commissioned arG Design to design the cultural centre based on the architectural firm's commitment to ecological design.

The architects were provided with a rough sketch of a series of free-standing buildings clustered round a traditional thatched hut, the grandmother's hut, (now referred to as the *rondavel* or round house).

The architectural brief was to:

- Create a space where people would want to gather.
- Design the complex in relation to the existing Manyanani Peace Park and the natural landform of the proposed site.
- Incorporate traditional African building forms.
- Incorporate modern and appropriate ecological design technologies.

Moya weKhaya and the architects are confident that the design has not only met these criteria but that the design concept has captured a universal essence.

In the words of Christopher Alexander,

"There is one timeless way of building. It is a process through which the order of a building or a town grows directly out of the inner nature of the people, and the animals, and plants and matter, which are in it. It is a process which allows the life inside a person, or a town, or a family to flourish openly in freedom so vividly that it gives birth of its own accord to the natural order which is needed to sustain life." (1979:7)

Moya weKhaya will be a model of ecological construction. On completion, it will be an asset in itself, able to showcase a range of ecological building methods and technologies.

The cultural centre was conceptualised as a welcoming space, "a place where people can start believing that they are part of the world" (Kaba 2004). The design therefore paid special attention to the creation of attractive and comfortable social spaces.

Moya weKhaya has a core programme and is engaged with activities at the Manyanani Peace Park in association with the Khayelitsha Youth Theatre Forum. These activities will trans-locate to the cultural centre. The activities include the old age club that currently uses the MPP hall, Snap Shot Mobile Cinema and KYTF member organisation productions, projects and activities. Moya weKhaya will build its programme through networks, and partnerships and ultimately through the residents of Khayelitsha and its neighbouring communities.

The centre will offer free access to open-space facilities and derive income from the leasing of venues and income-generating events. Income-generating strategies will be dealt with in detail in Section Five.

Khayelitsha is a constructed space, the result of social engineering on a grand scale. It did not grow, emerge, or evolve organically. The social glue that holds communities of people together was lacking from the start and yet the reality is that over half a million people live out their lives in Khayelitsha.

Moya weKhaya is one response by two groups of people who live in Khayelitsha who have come together to realise a common dream. Moya weKhaya is in itself a small form of social engineering, an attempt to influence and change the attitudes and lives of the people who live in Khayelitsha and by extension the people of the Cape Flats and the broader society.



## **SECTION FIVE: INSTITUTIONAL OPTIONS AND BUDGETARY CONSIDERATIONS**

### **5.1 INTRODUCTION TO SECTION FIVE**

Section Five explores the potential institutional options for Moya weKhaya and then presents Moya weKhaya's current institutional arrangements.

The capital cost to construct Moya weKhaya is presented and the options to obtain financial support for the project are described.

The funding strategies and the capital fund raising targets that have been set in relation to identified sectors are explained. Phased and incremental construction options and related costs are presented.

An operating budget is proposed. The projected operating expenditure budget is presented and an income strategy to maintain the centre is proposed. An income model of potential earnings through rental, events, and membership contributions is presented.

### **5.2 INSTITUTIONAL OPTIONS AND CONSIDERATIONS**

Moya weKhaya lends itself to a range of institutional and partnerships options. Moya weKhaya can enter into formalised partnerships with government and or with other stakeholders. It can operate as an independent non-profit organisation or it can be constituted as a business enterprise. It can even release control to an independent agency.

#### **5.2.1 INSTITUTIONAL PARTNERSHIP OPTIONS WITH GOVERNMENT**

The following institutional partnership options with government are under consideration.

##### **5.2.1.1 Public Works Facility**

Moya weKhaya is envisaged as a public facility and could potentially be constructed by government as a public works facility.

Two of the five focus areas of the Western Cape Department of Transport and Public Works are Public Works and the Community-based public works programme.

" Public Works focuses on the construction of new facilities, and the upgrading, rehabilitation and maintenance of existing facilities in consultation with user departments. It also manages the Province's property portfolio.

" (The) Community based public works programme employs empowering processes to provide community development programmes." (Department of Transport and Public Works. Overview 2006)

Should Moya weKhaya be adopted as a public works facility, it would have to relinquish institutional control to government. It could however be contracted by government to manage the centre and its programmes.

#### 5.2.1.2 Section 21 Company

President Mbeki announced the formation of the Urban Renewal Programme (URP) in the State of the Nation address in February 2001. Khayelitsha and Mitchell's Plain in the Cape Metropolis are two of the eight Urban Renewal Pilot nodes that have been identified nationwide.

The broad objectives of the URP are:

- "To mobilise people so that they can become active participants in the processes targeted at the upliftment of their own communities.
- To co-ordinate and focus the activities of the three spheres of government.

- To secure private sector co-operation and participation in the programme.
- To reprioritize and re-align the budgets and expenditures of the three spheres of government, in particular their expenditures in poverty relief, infrastructure development, maintenance and rehabilitation in the 2001 MTEF and forthcoming cycles.
- To be consistent with the identified nodal points.
- To pilot approaches to ensure cluster and inter-cluster as well as cross-sphere approaches to planning, budgeting and implementation." (National Urban Renewal Programme: Toolkit for programme managers 2007:2.1)

Moya weKhaya has held preliminary discussions with the City of Cape Town Urban Renewal Programme (URP) and has discussed potential partnership arrangements. Moya weKhaya could be incorporated into the URP as a URP project and be constituted as a Section 21 company in partnership with the URP.

#### 5.2.1.3 Municipal Entity

In terms of the Municipal Systems Amendment Bill, 2003 No183, it is possible for municipalities to establish municipal entities. A municipal entity is

“(a) a company, co-operative, trust, fund or any other corporate entity established in terms of any applicable national or provincial legislation and which operates under the ownership control of one or more municipalities, and includes, in the case of a company under such ownership control, any subsidiary of that company *or*  
(b) a service utility. " (Local Government Municipal Systems Amendment Bill 2003: Section 1d)

The City of Cape Town has established a number of municipal entities that include the Khayelitsha Community Trust and the Cape Town International Convention Centre Company. (City of Cape Town Service Delivery Report 1 July 2006 – 31 Dec 2006).

"The Khayelitsha Community Trust (KCT) was established by the City of Cape Town in April 2003, with the overall objective to uplift the community of Khayelitsha. In achieving its objective, the Trust would procure and establish commercial, residential and community facilities in Khayelitsha. The Trust represents the community of Khayelitsha and any financial or other benefits that may accrue from the activities of the Trust, would be invested to the benefit of the community." (KCT Annual Report 2004)

Moya weKhaya could be adopted as a project under the Khayelitsha Community Trust or it could be established as a separate municipal entity.

#### 5.2.1.4 Public Private Enterprise (PPE)

Moya weKhaya can become a public private enterprise in partnership with governmental and the private sector. Should government agree to enter into a PPE partnership with Moya weKhaya, it will be necessary to seek private sector partners. Potential partners could include:

- Corporations that fund the environmental / ecological and arts and culture sectors.
- Foreign Direct Investment companies that are in principle committed to the reinvestment a portion of their earnings in South Africa
- BEE Companies (as above)

#### 5.2.2 Non-profit Organisation (NPO)

Moya weKhaya can be constituted as an autonomous non-profit organisation and as such would fall within the legislative framework of the Non-profit Organisations Act, no 71 of 1997. (Legal Resource Centre. 2003. Information Series No 2)

The three main non-profit organisation categories that would apply to Moya weKhaya are described below.

#### 5.2.2.1 Voluntary Association

Moya weKhaya can operate as a voluntary association between the founding members. It would need to write a constitution but it would not need to register with any public office. (Legal Resource Centre 2003)

#### 5.2.2.2 Trust

Moya weKhaya can be established as a trust. It would need to appoint a board of trustees, draw up a trust deed and register the organisation with the Master of High Court. Moya weKhaya has prepared a trust deed but has delayed submitting it to the master of the high court until it has further explored partnership options with government and other stakeholders.

#### 5.2.2.3 Section 21 Company

As a Section 21 company, Moya weKhaya would fall under Section 21 of the Companies Act no 6 of 1973. (Legal Resource Centre 2003) It would need to register the organisation with the Registrar of Companies and it would receive a Non-profit Organisation (NPO) registration number. It would not be able to operate for its own gain but it might be able to broaden its funding appeal and reach. Many institutions and companies will not consider funding applications from organisations that do not have an NPO registration.

#### 5.2.2.4 Private Enterprise

Moya weKhaya can enter into a private business partnership with a private enterprise or operate as private enterprise in its own right. The latter is not under consideration however it is possible that components of Moya weKhaya can be set up as businesses.

The restaurant and theatre components of Moya weKhaya have business potential. The Spier Estate<sup>3</sup> Moyo Restaurant and Spier Arts Amphitheatre provide a model for the type of facility that could be instituted at Moya weKhaya.

### 5.3 MOYA WEKHAYA: CURRENT LEGAL AND INSTITUTIONAL FRAMEWORK

For the purposes of auditing and accounting, Moya weKhaya is currently constituted as sub-project of Abalimi Bezekhaya (Abalimi). Abalimi provides accounting services to Moya weKhaya. All funds received by Moya weKhaya are subject to Abalimi's auditor's procedures and requirements.

#### 5.3.1 Profile of Abalimi Bezekhaya

Abalimi Bezekhaya (Abalimi) has worked within the Cape Flats for 21 years and has received a number of awards for its work with urban greening and urban agriculture initiatives in the Cape Flats. It was the lead organisation in the development of the Manyanani Peace Park (MPP) in 1994 and it maintains a custodial relationship with the MPP.

Abalimi Bezekhaya is a registered Non-profit Organisation, registration number NPO: 015-337.

Moya weKhaya is permitted to fundraise under Abalimi's NPO registration number.

#### 5.3.2 Abalimi Bezekhaya: Board of Trustees

Abalimi's management board comprises seven members and includes representatives from the organisation's target communities, as well as experts in various fields. The management board meets every third month, and all members serve on a voluntary basis and assist in various ways.

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<sup>3</sup> Spier Estate is an estate on the outskirts of Stellenbosch.

### 5.3.3 Abalimi Bezekhaya: Contact Details

Abalimi operates from the Philippi Business Place and has a field office in Khayelitsha. The following contact details are also the contact details for Moya weKhaya:

Physical address: The Philippi Business Place  
Corner of Lansdowne Road and Eisleben Road,  
Philippi

Postal address: PO Box 44,  
Observatory,  
Cape Town,  
7935, South Africa

Tel/fax: +27 (21) 371 1653

Email address: [info@abalimi.org.za](mailto:info@abalimi.org.za)

### 5.4 MOYA WEKHAYA: CAPITAL BUDGET

Budget costs are presented under two broad headings: capital costs and operational costs. Budgets are presented and the related funding strategies are presented and explained.

#### 5.4.1 Moya weKhaya Cultural Centre: Capital Budget

Three categories of capital costs are presented, the land cost, the building construction costs and the costs of furnishings and fittings. The cost of land however has not been included in the funding targets as a) the cost of the land is currently unclear, b) should Moya weKhaya enter into a partnership with government, the land may be ceded to the project and c) the land may be leased to Moya weKhaya on a long term lease.

The estimate of costs for the construction of the centre is R19.2m. The estimated cost for furnishings and fitting is R2.8m. The total budgeted cost, excluding the cost of the land, is R 22m.

The amount of R22m provides an overall working budget and fund raising target.

#### 5.4.1.1 The Land Value

The proposed site for the centre comprises approximately 2 hectares. The current valuation of the land at November 2007 is unclear. According to the General Valuation Roll of 2007 the market value of the site is R1.9m. This is an extremely high valuation when compared to the valuation of the land in 2005.

The value of the land in September 2005 was R220 000. The cost to purchase the land at September 2005 was R55 000.00. The amount of R 55 000 was stated in an offer to purchase letter, dated September 2005, and sent to Moya weKhaya by the Property Management Department, Tygerberg Region, the current administrators of the site. The proposed purchase price of R 55 000 amounted to 25% of the municipal value of the land in 2005 and the 25% valuation is the standard percentage rate for the selling of public land to specified categories of non-profit organisations.

The valuation as reflected in the General Valuation Roll 2007 will be queried.

#### 5.4.1.2 The Building Construction Costs

Mahlali Liebetrau quantity surveyors provided the estimate of costs to build the complex. The built area covers approximately 1500 m<sup>2</sup> while the external hard surfaces area is approximately 1100 m<sup>2</sup>. The preliminary estimate of costs is based on current 2007 market related construction costs with escalation costs projected until 2009. The total costs at March 2009, including fees and disbursement, contingencies, and value added tax (VAT) is R19.2 million (rounded). A summary of the preliminary estimate of costs is presented in the architectural design document in Appendix A. (2007:15)



#### 5.4.1.3 Furnishing and Fittings and Soft Landscaping Costs

An amount of R 2.8m has been allocated to furnishings and fittings and soft landscaping. This is an estimated amount and will need to be further analysed.

#### 5.4.2 Capital Funding Approach

Moya weKhaya is a green-fields initiative and in order to build the centre it will be necessary to raise the entire amount of R22m.

Given that the centre is envisaged as public facility and given that the land belongs to local government, government is seen as a central role player in the project. Preliminary research indicates that a number of mechanisms and possibilities exist to build partnerships with government and to access government funds.

Moya weKhaya has looked at other potential partnership and income opportunities. A public private partnership would by definition involve the private sector. Moya weKhaya has therefore looked at funding avenues in the business and donor sectors and set proportional targets to raise the necessary finance for the capital costs through these sectors.

Individual donors are referred to as the Friends of Moya weKhaya and the project will seek contributions from and through its network of Friends.

It is anticipated that Moya weKhaya will be able to obtain donations in kind.

#### 5.4.3 Sectoral Fundraising Targets

The following approach to funding is based on five categories of funding; contributions from government, the business sector, donor organisations, individual donors who are categorised as Friends of Moya weKhaya and donations in kind.

#### 5.4.3.1 Government

Moya weKhaya has identified a number of possible partnership scenarios with government that includes the adoption of Moya weKhaya as a public facility owned by government, the establishment of Moya weKhaya as a municipal entity, the establishment of a Section 21 company and the possibility of entering into a public private partnership with government and other role players.

The funding target for the contribution by government to Moya weKhaya's capital costs has been set at 35% of the total capital requirements and translates as R7.7m.

#### 5.4.3.2 Business Sector

South Africa has a vigorous business community and the scope of the business sector ranges from corporations to local small businesses. Large corporations, in particular, have sophisticated Corporate Social Investment (CSI) portfolios. Moya weKhaya is a multi-faceted initiative able to resonate with a broad range of business interests.

Moya weKhaya will establish a building fund and seek pledges from the business sector. Given the scale of the project, it will be necessary to develop a broad sponsorship base.

Moya weKhaya has however made a strategic decision that it will specifically approach Black Economic Empowerment (BEE) companies as it is felt that the concept of Moya weKhaya could hold a specific appeal to businesspersons who grew up in the apartheid era and understand the reality of township living conditions.

The funding target for the contribution by the business sector to Moya weKhaya's capital costs has been set at 30% of the total capital requirements and translates as R6.6m.

#### 5.4.3.3 Donor Institutions

Moya weKhaya has access to a range of local and international donor organisations through its initiating organisations and through its affiliated mentor and support organisations, specifically Abalimi Bezekhaya and AfrikaVision France.

A number of categories of donor funding have been identified: development funding, sectoral funding, philanthropic institutes, and individual private donors. Further analysis of the donor sector to identify key donor partners will be required.

The funding target for the contribution by the donor community to Moya weKhaya's capital costs has been set at 20% of the total capital costs and translates as R4.4m.

#### 5.4.3.4 Friends of Moya weKhaya (Individual Donors)

Moya weKhaya has a broad friendship base both locally and internationally. The Manyanani Peace Park receives ongoing exposure to local and international visitors through its affiliation with Abalimi Bezekhaya. The Khayelitsha Youth Theatre Forum through its member organisations has a broad network base.

Moya weKhaya will seek pledges and donations in kind through its friendship base.

The funding target for the contribution by the Friends of Moya weKhaya to capital costs has been set at 7.5% of the total capital costs and translates as R1.65m.

#### 5.4.3.5 Gifts and Donations

Donations in kind can take the form of construction materials, furnishings and fittings, landscaping material and even voluntary labour.

The value of contributions in the form of donations in kind has been set at 7.5% of the total capital costs and translates as R1.65m.

<b>Capital Costs: Summary of Fundraising Targets by Sector</b>		
<b>Donor sector</b>	<b>Percentage</b>	<b>Fund raising Target</b>
Government	35%	R 7 700 000
Business sector	30%	R 6 600 000
Donor agencies	20%	R 4 400 000
Individual donors	7.5%	R 1 650 000
Donations in kind	7.5%	R 1 650 000
<b>Total</b>	<b>100%</b>	<b>R 22 000 000</b>

**Table 3:** Capital Costs: Summary of Fundraising Targets by Sector

#### 5.4.4 Phased Construction Options

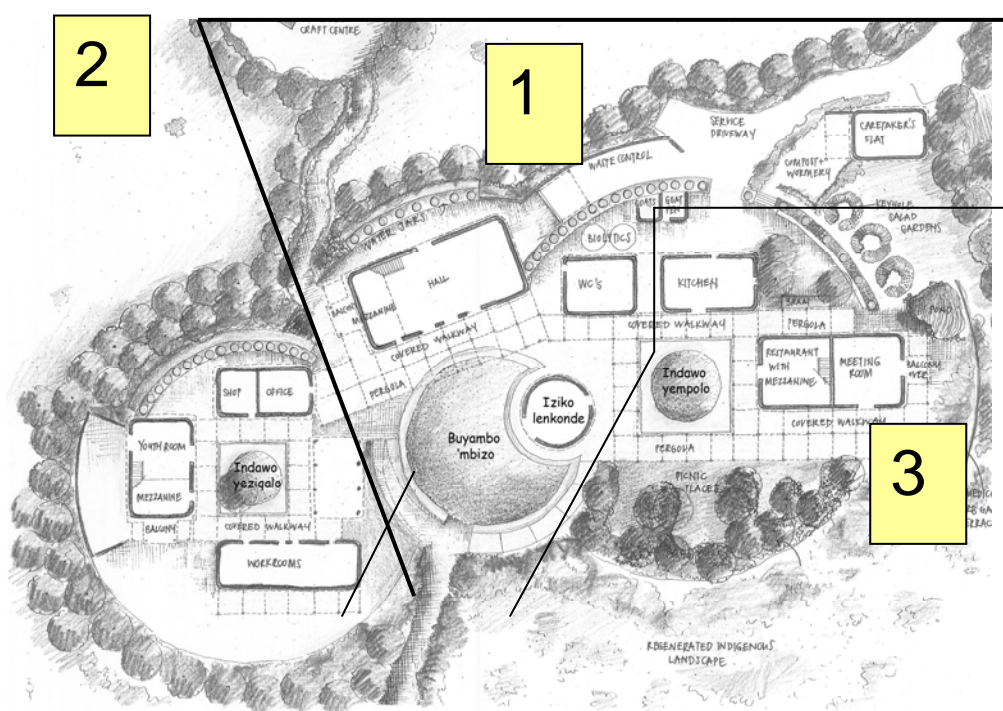
Although Moya weKhaya has been designed and conceptualised as an integrated complex it can be developed incrementally as clusters or as individual units.

##### 5.4.4.1 Construction Costs per Cluster

Moya weKhaya has considered cluster development and individual unit construction options. While the capital funding target for each cluster might

The cost to construct the centre in phased clusters are R10.2m, R 6m and R3m, for *Buyambo 'mbizo*, *Indawo yeziqalo* and *Idawo yempolo* respectively. These figures do not however take into account the hidden additional costs that are implicit in a phased development. It would be necessary to seek expert advice to establish the additional costs.

A diagram of the possible division of the centre as a phased development has been prepared. While each cluster is numbered, the numbers do not necessarily reflect the order in which the clusters might be constructed.



The costs per cluster are based on the combined costs of the building components plus an estimated percentage of the costs of the total external works.

Summary of Clusters and Components and the Costs of Construction	
Cluster and components	Cost in Rands
1. <i>Buyambo 'mbizo</i> Main hall, rondavel, toilets, kitchen, caretaker flat and external works	10 200 000
2. <i>Indawo yeziqalo</i> Youth hall, work rooms, office, <i>kotla</i> and external works	6 000 000
3. <i>Indawo yempolo</i> Restaurant, gatehouse and external works	3 000 000
<b>Grand Total</b>	<b>19 200 000</b>

**Table 4:** Summary of Clusters and Components and the Costs of Construction

#### 5.4.4.2 Construction Costs per Individual Unit

Mhalhathi Liebetrau has revised the original 2004 costs for the construction of the centre.

"The costs have been updated using the BER indices published by Stellenbosch University in association with Medium-term Forecasting Associates." (Liebetrau 2007)

The following table reflects the current building cost at October 2007, assuming a completion date of 1 March 2009. The bracketed text shows the names that were originally used and that have since been revised.

<b>Moyo weKhaya: Construction Costs: Per Unit at October 2007</b>		
<b>No</b>	<b>Space</b>	<b>Cost</b>
1	<i>Rondavel</i> (Grandmothers' room)	R 672,874.22
2	Workrooms	R 994,982.47
3	Youth Hall (Youthroom)	R 1, 146,559.91
4	Shop/office	R 867,157.75
5	<i>Kgotla</i>	R 330,956.32
6	Main Hall (Hall)	R 1, 486,868.10
7	WC's	R 698,602.68
8	Kitchen	R 1, 107,660.78
9	Restaurant	R 1, 290,429.70
10	Caretaker's flat	R 617,054.43
11	Gatehouse	R 582,533.90
12	Covered walkways/gumpole pergolas	R 1, 418,793.68
13	External Works	R 5, 644,222.25
14	<b>Total (excluding VAT</b>	<b>R 16, 858,696.21</b>
15	<b>Total (including VAT)</b>	<b>R 19, 218,913.68</b>
<i>Estimate of costs including current escalation, disbursements, contingencies and Sundries at 5% (excl VAT). Completion date: 1 March 2009. Base date for costing: 1 November 2004.</i>		

**Source :** MAHLATI LIEBETRAU quantity surveyor

**Table 5:** Moya weKhaya: Construction Costs: Per Unit

Exclusions:

The following items are specifically excluded from the above estimates:

- Cost of land
- Cost of finance (prior to and during construction)
- Furnishings and fittings

## 5.5 MOYA WEKHAYA: ESTIMATED OPERATING BUDGET

The operating budget to manage the centre is based on the cost to manage the centre in its entirety. The estimated annual operating budget is approximately R1.3m. Wages and salaries constitute approximately 55% of the operating budget, amounting to approximately R 74 000 per annum to employ a core of seven staff members with provision made for casual labour. The operating cost budget is comparable to a similar development in Philippi, at 2007 rates. (Fleming 2007)

No provision has been made for voluntary contributions or loan capital although neither option need be dismissed.

### 5.5.1 Expenditure

The expenditure budget (excluding salaries) is based on a comparative expenditure budget for the Philippi Business Place, a complex of a similar nature.

The following table shows the estimated costs to manage and maintain the cultural centre. The budget does not include the costs of in-house productions or events. Funding for in-house productions and events will be raised separately.

<b>Moya weKhaya: Operating Budget: Expenditure</b>		
<b>Item</b>	<b>Rands /Month</b>	<b>Rands/Annum</b>
Programme manager	18 000	234 000
Centre administrator	15 000	195 000
Centre maintenance x 2	7 000	91 00
Grounds maintenance	3 500	45 500
Night security x 2	10 000	130 000
Casual labour	3 600	43 200



<b>Moya weKhaya: Operating Budget: Expenditure</b>		
<b>Item</b>	<b>Rands /Month</b>	<b>Rands/Annum</b>
Professional fees	6 000	72 000
Rates and services	4 000	48 000
Water and electricity	2 500	30 000
Telecommunication	2 500	30 000
Office supplies	1 500	18 000
Marketing	4 000	48 000
Bank charges	3 000	36 000
Building insurance	4 000	48 000
Building contents	1 000	12 000
Electronic security	750	9000
Maintenance supplies	3 000	36 000
Transport allowance	5 000	60 000
Maintenance fund	4 000	48 000
Contingencies	4 000	48 000
<b>TOTAL</b>	<b>102 350</b>	<b>1 281 700</b>

**Table 6:** Moya weKhaya: Operating Budget: Expenditure

<b>Moya weKhaya: Operating Budget: Summary of Expenditure</b>			
<b>Category</b>	<b>Rands / month</b>	<b>Rands / annum</b>	<b>Percentage</b>
Salaries / wages <sup>4</sup>	57 100	738 700	56
Running cost	39 250	471 000	38
Professional fees	6 000	72 000	6
<b>Total Expenditure</b>	<b>102 350</b>	<b>1 281 700</b>	<b>100</b>

**Table 7:** Moya weKhaya: Operating Budget: Summary of Expenditure

<sup>4</sup> All annual salaries, with the exclusion of casual labour are calculated at the month salary x 13

### 5.5.2 Income Strategy

The income strategy is designed not only to ensure cost recovery but also to create a sense of ownership and commitment to the centre. Income for Moya weKhaya will be generated through four funding categories: donor organisations, Friends of Moya weKhaya (which includes income from the business sector), income generated through events and rentals and Moya weKhaya member organisations' contributions.

#### 5.5.2.1 Donor Funding

Moya weKhaya will seek partnerships with donors that support its vision, mission, and programme. The organisation will apply, in particular, to national and international institutions and foundations that support the performing arts.

The percentage target for income through donor funding is 37.5% of the total budget. The target per annum is R487 500

The Arts and Culture Trust (ACT) is the South African national body for the disbursement of funding for the performing arts. It considers applications up to an amount of R 200 000 per annum. (2007)

Should ACT support Moya weKhaya to this maximum amount, this one funding agency would contribute close to 45% of the income target for this category.

#### 5.5.2.2 Friends of Moya weKhaya

Moya we Khaya will seek pledges from organisations and individuals. Four categories of Friends of Moya weKhaya have been identified and fundraising targets per category have been set. Moya weKhaya will seek the greater proportion of pledges from BEE companies and CSI companies. The balance of pledges will be sought from individuals residing within Khayelitsha and

other interested individuals. It is anticipated that Moya weKhaya will receive occasional / one-off donations.

The percentage target for income through the Friends of Moya weKhaya is 37.5% of the total budget. The target per annum is R487 500.

Moya weKhaya has adopted a broad-based approach and has set a baseline amount of R36 000 each per annum from 5 CSI companies, R18 000 each per annum from 14 BEE companies and R100 each per month from 20 individuals resident in Khayelitsha and R100 each per month from 30 other (unspecified) individuals.

#### 5.5.2.3 Rental and Events

The centre will be able to offer a range of venues for full day, half day, evening and / or weekend events and it is anticipated that it will be possible to generate income through rentals, home productions and external productions.

Rental for the use of the centre by non-affiliated organisations will be charged on a graded basis. Income from home productions will be derived through entrance fees and box office sales.

Organisations that wish to stage productions at Moya weKhaya will pay a basic rental and contribute a percentage of the box office earnings.

The target contribution of income through monthly rentals and home production events is estimated at 20% of the total income. The target per annum is R 260 000 per annum.

This annual target figure compares favourably with the UCT Graduate School of Business income model. Their estimated earning from on-site activities was R 258 580. The UCT income model has been included as Appendix B.

Member organisations and lessees will be responsible for their own production costs.

#### 5.5.2.4 Member Contributions

Core and affiliated members will contribute a monthly stipend towards the management and maintenance of the centre. The percentage target for income through member contributions is 5% of the total budget. The target income per annum is R65 000.

<b>Moya weKhaya: Summary of Operating Income Strategy</b>		
<b>Category</b>	<b>Targets in Rands</b>	<b>Percentage</b>
Donor funding	487 500	37.5
Friends of Moya weKhaya	487 500	37.5
Events & Rentals	260 000	20
Member Contributions	65 000	5
<b>Total income</b>	<b>1 300 000</b>	<b>100</b>

**Table 8:** Moya weKhaya: Summary of Operating Income Targets

#### 5.5.2.5 Operating Budget: Summary of Income Strategy

Moya weKhaya has identified four potential income streams: member contributions, earnings from rentals and events, pledges from the Friends of Moya weKhaya and donor funding.

Moya weKhaya recognises that the centre is, in terms of the current model, dependent on sponsorship and donor funding for 75% of its income. However this strategy is seen as an initial rather than a long-term strategy.

Given that the project is a cultural centre and a public facility, Moya weKhaya will continue to apply for donor support and sponsorships. It is however the intention that as the project grows the percentages will reverse. Ultimately Moya weKhaya aims to be no more than 30% dependent on donor funding.

The specified income targets are presented in the table below.

<b>Moya weKhaya Operating Budget: Specified Income Targets</b>				
<b>Category</b>	<b>No.</b>	<b>Rate per month</b>	<b>Income per Month</b>	<b>Income per Annum</b>
<b>Donor funding</b>				<b>487 500</b>
<b>Friends of Moya weKhaya</b>				
BEE companies	14	1 500	21 000	252 000
CSI	5	3 000	15 000	180 000
Khayelitsha individuals	20	100	2 000	24 000
Individuals other	30	100	3 000	36 000
Subtotal			41 000	<b>492 000</b>
<b>Rentals and events</b>				
Rentals			15 325	183 900
Events				74 095
Food sales				9 235
Subtotal				<b>267 230</b>
<b>Member contributions</b>				
Core	5	500	2 500	30 000
Affiliated	10	300	3 000	36 000
Subtotal			5 500	<b>66 000</b>
<b>Total income</b>				<b>1 312 730</b>
<b>Target income</b>				<b>1 300 000</b>
<b>Balance / Surplus</b>				<b>12 730</b>

**Table 9:** Moya weKhaya Operating Budget: Specified Income Targets

### 5.5.3 Operating Income Model: Rentals and Events

The following income model shows the potential earning from rentals and events. The rental is calculated for usage areas in relation to the period of the day when the facility would be required. The rates have been set at what it is believed people in Khayelitsha would be willing to pay.

Moya weKhaya believes that the rates can be increased annually at 2-5% above the annual cost of living percentage increase and that, over time, as wealth and income increases in Khayelitsha, the rates will more realistically meet market standards.

The calculation of the attendance numbers at events is based on the number of persons per area as presented in the Accommodation Schedule. (See Section 4.8) The actual number of persons at the events is estimated at 50% of the potential attendance capacity.

The income model has been developed by Moya weKhaya with input from the students of the University Of Cape Town (UCT) Graduate School of Business, Masters in Business Administration (MBA) Programme. The UCT income model has been included as Appendix B.

Moya weKhaya Income Model: Rentals and Events									
Space	Area m2	# People	Rate R	unit	Frequency per month	Frequency per year	Likely attendance	Total per month	Total per year
Main Hall evening			850	Rental	8			6800	81600
Main Hall full day			450	Rental	8			3600	43200
Main Hall half day			200	Rental	8			1600	19200
Youth Hall evening			75	Rental	10			750	9000
Youth Hall full day			45	Rental	8			360	4320
Youth Hall half day			25	Rental	12			300	3600
Workrooms evening			50	Rental	12			600	7200
Workrooms full day			30	Rental	12			360	4320
Workrooms half day			15	Rental	12			180	2160
Rondavel evening			50	Rental	8			400	4800
Rondavel full day			30	Rental	5			150	1800
Rondavel half day			15	Rental	15			225	2700

Moya weKhaya Income Model: Rentals and Events									
Space	Area m2	# People	Rate R	unit	Frequency per month	Frequency per year	Likely attendance	Total per month	Total per year
Main hall Standing									
Music events	319	425	20	Ticket		6	P50%		25500
Main Hall Seated rows									
Arts/Dance performances	319	300	20	Ticket		6	50%		18000
Main Hall Seated at tables									
Weddings	319	180	2000	Rental		4	100%		8000
Conferences	319	180	2000	Rental		3	100%		6000
Year end functions	319	180	2000	Rental		4	100%		8000
Youth hall									
Performances	141	141	5	Ticket		6	50%		2115
Movies	141	141	5	Ticket	1	6	50%	352.5	4230
External works/ Amphitheatre									
Performing Arts/ open air events	300	300	5	Ticket		3	50%	0	2250
Restaurant									
General food sales		1847	10				50%		9235
Total anticipated Revenue								15677.5	267230

**Table 10:** Moya weKhaya Income Model: Rentals and Events

Moya weKhaya: Summary of Income from Rentals and Events		
Category	Amount in Rands	Percentage
Rentals	183 900	68
Events	74 095	28
General food sales	9 235	4

<b>Moya weKhaya: Summary of Income from Rentals and Events</b>		
<b>Total income</b>	267 230	<b>100</b>

**Table 11:** Moya weKhaya: Summary of income from rentals and events

Moya weKhaya had budgeted that it would need to generate R 260 000 of its required income through rental and events. The model demonstrates that this is a reasonable estimate.

The calculations have been derived from an income model developed in 2006 by Masters in Business Administration (MBA) students at UCT Graduate School of Business. Moya weKhaya has populated the model with its own estimates, however the UCT income model has been included as an appendix for comparison.

The current targets have been based on conservative figures. The cost of a ticket for an event and function does not exceed R20.00. Attendance at functions is set at 50% attendance. The attendance at outdoor events in particular is a conservative estimate and is based solely on the accommodation capacity of the amphitheatre.

It is probable that attendance at functions will be higher than 50% and Moya weKhaya believes that the price of tickets can be increased over time.

Rentals have been set low to ensure that the facility is not priced out of the reach of the intended beneficiaries. Provision has, however, been made to claw back some rental through particular events such as weddings, conferences and end of year functions.



## 5.6 SUMMARY OF SECTION FIVE

Moya weKhaya is currently constituted as a sub-project of Abalimi Bezekhaya and Abalimi does and will continue to manage all finances for Moya weKhaya until such time as Moya weKhaya becomes registered as an independent entity or enters into an institutional partnership with government and / or other stakeholders.

The role of government in relation to Moya weKhaya is seen as a critical factor in the advancement of Moya weKhaya. At the level of land ownership alone the role and relationship of government to Moya weKhaya has implications.

If the land is sold to Moya weKhaya the site will have to be rezoned; a process that can take up to a year. Should government enter into a partnership with Moya weKhaya, the land could be transferred to the appropriate government structure or department and the time delay would be circumvented (Coetzer 2006)

Moya weKhaya believes that its potential to raise funds both nationally and internationally will be significantly enhanced if it is able to demonstrate that it has entered into a formal partnership with government.

A range of institutional partnership arrangements could be considered. These include the release of the project to government as a public works project, the formation of a municipal entity, the formation of a Section 21 company or the establishment of a public-private enterprise.

The formation of partnerships with government is governed by legislation and legislative procedures, and negotiating a project of this magnitude will be a slow and lengthy process. In the interim Moya weKhaya will proactively seek pledges of support for the project as these pledges will strengthen Moya weKhaya's position in the negotiation process with government.

The approach to raise R22m for the capital costs to construct the centre is essentially an overview of the donor community, in its broadest sense and Moya weKhaya has proposed a strategy to distribute the costs to construct the centre across four main sectors, government, business, donor organizations and individual contributors.

It would be possible to build the centre as individual units or in clusters, however, in the long term a staggered construction process will have additional cost implications.

Certain components of the centre lend themselves to the utilization of loan capital finance, in particular the restaurant and intimate theatre, as both facilities have the potential to become profit-making enterprises. This option has not been fully explored and expert advice would be needed to examine loan capital options.

Sweat equity has not been discussed but it is a potential avenue to explore.

The members of Moya weKhaya have stated that they would be willing to volunteer their time and labour to manage the centre initially. This option has not been presented in this proposal as the long-term sustainability of Moya weKhaya will be dependent on ensuring that it is able to afford to employ a core staff component.

An operating budget to manage and maintain the centre has been developed and it compares favourably with a similar complex in Philippi.

The cost to run the centre is estimated to be R1.3m per annum and the budget makes provision to employ a core staff of 7 people, with provision for casual labour.

It is an unwritten assumption that the core and affiliate members of Moya weKhaya will make voluntary contributions of their time when required.

Income strategies and income targets have been set. Moya weKhaya recognizes that the income strategy is donor and sponsor dependent. In terms of the current model, approximately 75% of the operating income would need to be raised through donor agencies and through the contribution of friends; the remainder being derived from membership and own earnings.

Moya weKhaya is confident that it will be able to meet the income targets that it has set for itself. The target amount that has been set for the donor community is R487 500 per annum, at least for the first three years. The National Arts Council Trust alone considers applications of up to R200 000. A grant of this nature from a single donor agency would be a significant contribution to the donor target income.

The amounts set for the Friends of Moya weKhaya are modest amounts, yet R 100 a month from 50 individuals, R1 500 a month from 14 BEE companies and R3 000 per month from 5 CSI companies collectively add up to close to R500 000 a year.

The project has a broad network of friends both locally and internationally and will be able to call on its local and international friends to help it to broaden its reach.

The income model for own income through events and rentals has been deliberately conservative, yet the model demonstrates that the estimated income target can be met.

Moya weKhaya is confident that the percentage of income generated through own earnings will increase over time.

## **SECTION SIX: SHIFTING FROM THE CONCEPTUAL TO THE DEVELOPMENT PHASE: THE WAY FORWARD**

### **6.1 INTRODUCTION TO SECTION SIX.**

Section Six provides a brief description of the governance and management arrangements of Moya weKhaya. It describes the experience of presenting the project to government and the lessons that have been learned through that process.

It describes the actions that Moya weKhaya will take to shift from the conceptual phase of the project into a proactive development phase.

The actions that Moya weKhaya will take to advance the project are described. Targets, timelines and budget provisions are allocated to each action. The action targets, time frames, and budget are presented in Table 12.

### **6.2 GOVERNANCE AND MANAGEMENT**

#### **6.2.1 Background**

Moya weKhaya was initiated in March 2004. The MPPC, with the support of an independent facilitator and input from Abalimi Bezekhaya, built the vision of the project. The architectural plan that encapsulated the vision of Moya weKhaya and a concept document were completed by November 2004.

In a parallel process the KYTF was formed. Two initiating organisations, with the support of AfrikaVision France, brought together 40 youth cultural groups under one umbrella.

In November 2005, the MPPC and the KYTF came together to form Moya weKhaya and formed a steering committee to take the process forward. The steering committee consists of representatives of the two organisations and the project facilitator who took on the role of secretariat.

## 6.2.2 Current Governance Arrangements

Moya weKhaya is currently constituted as a subproject of Abalimi Bezekhaya under its Board of Trustees. All finances are managed by Abalimi Bezekhaya.

The steering committee has completed a draft trust document and appointed Dr S Evans as its first trustee. Dr Evans is a Doctor in Law and was the Chief Executive Officer and Town Clerk of the City of Cape Town for the period March 1982 - February 1991. (The post is now called the City Manager). Dr Evans serves on the board in a voluntary capacity.

At an operational level Moya weKhaya is self governed and self managed. The organisation receives mentorship support from Abalimi and AfrikaVision France.

## 6.3 THE EXPERIENCE OF COMMUNICATING THE PROJECT

The primary focus of the steering committee has been to present the project to government and stakeholders.

### 6.3.1 Presentation to Civic Organisations

All projects that wish to be initiated in Khayelitsha are, by unwritten agreement, presented to local civic structures for approval. In the area where the members of the CBO live there are a number of such structures.

The street committee is a local representative body that is elected by the local residents. The primary role of the street committee is to arbitrate local and domestic disputes. Each area or zone also elects a local South African National Civic Organisation (SANCO). The local SANCO monitors local conditions and deals with zone issues and disputes. Representatives from the local SANCOs are elected to the General Council that in turn deals with broader community issues, primarily service delivery and social trends. While

there is debate and dispute regarding the role and effectiveness of SANCO (Zuern E 2004) at a community level, the approval of SANCO is considered to be necessary.

The most important forum in Khayelitsha, however, is the Khayelitsha Development Forum (KDF) and it is established protocol in Khayelitsha to present all proposals to the KDF for its approval.

"The KDF was officially established in 1994. It is constituted as a civil society-based development champion. The KDF lobbied for the improvement of facilities in the area and rose to become a powerful force for socio-economic development.

The forum is, on paper, an inclusive development formation drawing membership from political, labour, civic, youth, women, sport, business, cultural, religious, education, health, disabled and transport organisations and public administration institutions." (Sotomi: 2004:12).

Sotomi was the first person to be appointed to the newly created post of Head of Urban Planning and Economic Development in the Coastal Service area. The brief of the post was to "understand Khayelitsha and solve the problems of its dysfunction to facilitate its speedy physical, visual and functional integration in the city" (Sotomi 2004: 18 footnote xxv).

In his paper, A review of Current Needs Based Development, and the challenges of introducing an Asset Based Development approach in Khayelitsha, Sotomi identified the KDF as a key asset and in his official capacity he fostered the relationship between the local council and the KDF.

Currently, the KDF is recognised as a major stakeholder by local government and it works closely with the Coastal Service Administration. The KDF is recognised by Moya weKhaya as the major civic forum in Khayelitsha.

The project was also presented to local political forums in particular the Ward Development Forum and the local ANC branch structure. The SANCO and Ward Forum granted approval in writing.

The project was approved in principle by the KDF however no formal letter of approval was received.

### 6.3.2 Presentation to Friends of Moya weKhaya

The project has been presented informally to "Friends of Moya weKhaya" i.e. individuals and groups who visited the Manyanani Peace Park, and the project proposal has been communicated more widely through existing networks. The majority of the people who have seen the proposal have expressed a willingness to support it, however the committee felt that it could not accept donations until local government had approved the project.

Moya weKhaya maintains communication with Friends in the United States of America, Sweden, Germany, France and Canada.

### 6.3.3 Presentation to Local Government

In June 2005, the project was presented to local government. The Coastal Service Administration Planning Department approved the project in principle and then passed the proposal on to the Property Management Department under whose jurisdiction the land fell.

The Property Management Department wrote that it was willing to sell the land to the project subject to approval by the full municipal council. The letter stated:

"In terms of Section 14 of the Municipal Financial Management Act, No. 56 of 2003 only the full municipal council can consider and approve of the alienation of its immovable property."

The proposal was then passed on to the Tygerberg Regional Branch as the Coastal Service Area administration at that point in time fell under the Tygerberg municipality.

In October 2005, the URP officer in Khayelitsha invited the Manyanani Peace Park Committee to present the project to the Urban Renewal departmental cluster that included representatives from the Department of Housing, the Department of Environmental Affairs and Tourism and the department of Sports and Culture. None of the departments, however, felt that the project fell within their departmental programmes and budgets and stated that they could offer no support.

Representatives from Local Agenda 21 were also invited to the meeting. The Manyanani Peace Park (MPP) is a registered Local Agenda 21 partner project and support for Moya weKhaya is offered indirectly through the MPP. In September 2007 Moya weKhaya applied to be registered as an LA 21 project.

In November 2005, six months after the initial meeting with the Planning Department, the MPP committee and the Khayelitsha Youth Theatre Forum (KYTF) were introduced to each other by the planning department and since that date the two projects have continued to work together as Moya weKhaya.

In March 2006, the Urban Renewal Programme (URP) director, on hearing that Moya weKhaya had agreed to the purchase of the land, called an urgent meeting with the committee.

In the meeting it was stated that the URP would be interested in adopting the project as part of the URP, subject to a number of conditions. However, if the committee purchased the land, the URP would not be able to support the project. It was agreed that the URP would re-open discussion with local council regarding the land acquisition offer by the local council.



In May 2006, the committee received a letter from the department of Development and Strategy – Property Management - Tygerberg Region. It stated:

"Concern was expressed on the following matters:

- a) There is currently a cultural and environmental centre, which is under-utilised and/or vacant.
- b) Lookout Hill<sup>5</sup> as per above is also a typical example.
- c) At the Khayelitsha CBD provision has been made for, *inter alia*, cultural/craft centres.
- d) Have you undertaken a feasibility study, taking into account the spatial framework on urban renewal?
- e) Have you undertaken any public participation processes, who is your target group to operate the centre, financial issues, i.e. ability for capital expenditure, operational expenditure, sustainability of the project and management component/structure."

To date there has been no further progress. The land sale or lease remains unresolved.

During the period November 2004 – November 2007 the cost to build Moya weKhaya has escalated from R15m to R19.2m.

#### 6.4 KEY LEARNINGS

The initiating CBOs were initially surprised and disappointed at the response. It was anticipated, given the policy framework that promotes grassroots-driven initiatives, that it would be possible to enter into a "creative dialogue " and call on the skills and expertise of government bodies to help shape and mould the proposal.

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<sup>5</sup> Lookout Hill is a tourism and information centre located at the main intersection of Mew Way and Spine Road. It was commissioned by Minister Moosa when he was Minister of Environmental Affairs and Tourism. Despite its attractiveness and location it is under utilised and it is considered to be a white elephant. Lookout Hill is within walking distance of the Manyanani Peace Park.

It has been the experience of Moya weKhaya that while government officials and civic stakeholders have been receptive and welcoming, there has been no take-up or follow-up on the project.

Over time and on reflection a number of key learnings have emerged out of this process and Moya weKhaya recognises that it will need to re-conceptualise its approach. These are dealt with in the way forward.

#### 6.4.1 The Limitations of the Engagement with Local Government

Moya weKhaya recognises that while local government is supportive in principle, it is engaged on a daily basis with its own targets and deliverables and does not have the time that is needed to engage in an extended dialogue and developmental process with the project.

#### 6.4.2 The Complexity of Negotiating Partnerships

It is now clear that dialoguing and negotiating partnerships with government and other stakeholders is in itself a complex and long-term process. While the South African policy framework promotes grassroots-driven development, the mechanisms of engagement are complex.

Moya weKhaya recognises that if the project wishes to obtain financial support from government, it will need to negotiate itself into government processes and long term planning frameworks.

#### 6.4.3 The Subtleties of Disempowerment

The intense focus on the negotiation of support from council over such an extended period had an attritional effect on the organisation. In particular, the letter from Council resulted in a loss of confidence.

Moya weKhaya felt that the onus was entirely on itself and that the task that it had been set was *kunzima*, heavy. In the attempt to translate its intuitive voice

into a rational, linear and logical argument, Moya weKhaya progressively lost its voice.

On reflection the organisation has recognised that it allowed itself to move from an independent initiative into a state of dependency. The committee has had to reflect deeply on its own capacity and limitations.

The following way forward is based on the learnings and the questions that arose out of the negotiation experience: What needs to be done? What can we do ourselves? What can't we do ourselves, and what help will we need?

## 6.5 THE WAY FORWARD: ACTION PLAN

Moya weKhaya has reached a turning point in the project. It has re-evaluated its initial expectation that the project would advance once it was presented to potential partners and recognises that if it wishes to advance it will have to build its internal capacity, source additional capacity and increase its negotiating position by demonstrating that it has been able to able to garner both financial and community support. This will require a different level of input and a team able to dedicate itself to the task that it has set for itself. In essence Moya weKhaya will move into a focused project development phase.

### 6.5.1 Build Internal Capacity

Moya weKhaya has identified the following focus areas and has set targets, timelines and budget and outcomes for these actions.

In the process, Moya weKhaya believes that it will be able to address local government's concerns regarding its capacity to manage the project and demonstrate its mandate from the Khayelitsha community.

#### 6.5.1.1 Leadership Capacity

The chairperson of Moya weKhaya plays a key role in the project. Christina Kaba is a recognised community leader and a respected grassroots activist and champion. She has received a number of awards that includes winner of the Shoprite Woman of the Year Community Development award in 2003, the Nestlé Nutrition Award in 2004, the KDF Community Development Leader Award in 2005 and the Mayor of Cape Town Extraordinary Women, Environment Award in 2005.

Her leadership capacity as chairperson and her role as the voice of Moya weKhaya will be enhanced by entering a mentorship programme. A consultant has been identified to be a mentor to the chairperson.

#### 6.5.1.2 Management Capacity

The KYTF portfolio committee members have a dual function, they lead the umbrella organisation, and they represent the forum in Moya weKhaya.

The KYTF is responsible for the design and implementation of the cultural programme and its committee members will benefit from organisation-building training. Initial funding has been raised through AfrikaVision France. Additional funds are needed to ensure that organisational, management and leadership skills are firmly planted within the Forum. They are the future leaders and custodians of Moya weKhaya.

#### 6.5.1.3 Membership Capacity Development

The approach to building capacity among the members of the initiating CBOs is an action learning approach. Moya weKhaya has identified a series of actions that the member organisations will implement.

These actions are:

- Build the programme -through organising community events and performances.

- Profile and garner support for Moya weKhaya by organising performances for key audiences.
- Build the Friends of Moya weKhaya support base by seeking pledges of support within Khayelitsha specifically.
- Co-ordinate a door-to-door campaign in order to demonstrate that the project conforms to the expressed desire of the residents of Khayelitsha for recreational and cultural facilities.

Funding will be required for workshop training to prepare the members for these actions. Funding will also be required to host performances for key audiences.

#### 6.5.2 Source Additional Capacity

Funding will be sought to appoint consultants in the following areas.

##### 6.5.2.1 Government Negotiator

It has become clear that the project will need to adopt a new approach to the negotiation process with government.

One of the key learnings is that while local government has been supportive of the project in principle, it cannot engage with the project in an extended planning process. In the light of these new understandings, Moya weKhaya recognises that it will need to a) adopt a long-term approach to the negotiation process with government and b) appoint a consultant to lead the negotiation process.

A consultant who has an in-depth knowledge of Khayelitsha and its political and civic processes has been identified. It is estimated that the appointment should be for a minimum of six months.

The consultant will be tasked to identify potential partnership options and opportunities in relation to government department and programmes and to enter into a negotiation process with government. A review of the City of Cape Town IDP shows that the City does identify and adopt special projects.

The aim, therefore, is to ensure that Moya weKhaya is tabled as a potential project to be incorporated into the IDP.

#### 6.5.2.2 Fundraising Support

Moya weKhaya has set a short-term target to obtain pledges of support from the Corporate Social Investment sector, two of which will be BEE companies. A fundraiser will be appointed to research the sector and to lead the submission process. The contract period for this process is 4 months.

#### 6.5.3 Launch the Friends of Moya weKhaya Trust

Moya weKhaya will launch the Friends of Moya weKhaya Trust and seek pledges of support for the building costs and future operational cost and contributions towards the costs of the current development phase. The secretariat and the chairperson of the MPPC will co-ordinate the Friends of Moya weKhaya campaign.

##### 6.5.3.1 Pledges towards Capital and Operational Costs

Moya weKhaya will actively seek pledges of support for capital and operational costs however no monies will be accepted until the land negotiation process is finalised settled.

##### 6.5.3.2 Donations towards Development Costs

Moya weKhaya has received contributions from some individuals towards its development costs. These have been spontaneous donations. Moya weKhaya will take a proactive approach and launch a donations drive,

specifically to contribute towards development costs. All monies will be received and administered through Abalimi Bezekhaya.

#### 6.5.4 Appoint Staff

To date Moya weKhaya has operated on a voluntary basis. While this conforms to the ethos of the organisation it has had an impact on the advancing of the project as the voluntary capacity has proven to be insufficient to advance the project. Three posts have been identified, project co-ordinator, programme manager and secretariat.

##### 6.5.4.1 Project Co-ordinator

The chairperson of Moya weKhaya *de facto* fulfils the role of project co-ordinator. Funding will release her from her current employment as Field Programme Manager at Abalimi Bezekhaya and enable her to dedicate full time, attention and capacity to Moya weKhaya.

Duties will include the profiling of Moya weKhaya, representing the organisation in meetings, forums and negotiations and broadening the affiliate member base of Moya weKhaya, with the exception of the performing and visual arts. The latter will be the responsibility of the programme manager. Specific attention will be paid to building relationships and partnerships with organizations that work with the aged and children.

##### 6.5.4.2 Programme Manager

This is currently a shared role between two members of the KYTF, who are the senior representatives of the KYTF on the steering committee. The portfolio will continue to be a shared portfolio. Funding for this post will enable the programme managers to focus on building the programme. This will involve events management, the organisation of fundraising events with a specific focus on celebrity concerts and the building of the affiliated member base.

#### 6.5.4.3 Secretariat

This is a part-time position. The role of the secretariat is to prepare documents for use by the organisation including the documentation of meetings and workshops and establish and to manage the Friends of Moya weKhaya portfolio.

Moya weKhaya will continue to operate on a voluntary basis while it seeks funding to meet the budget targets.

#### 6.6 DEVELOPMENT BUDGET: YEAR 1

The negotiation process has clearly demonstrated that time impacts on costs. Between 2004 and 2007, the construction costs alone escalated by R 3m. Moya weKhaya has therefore decided that it will need to accelerate the process of bringing the project to completion.

Based on the learnings of the past three years it has recognised that if it wishes to advance the project it will need to dedicate time, personnel and money to the process. The following budget reflects the key strategies that the organisation has identified to help it to both strengthen the capacity of the organisation and accelerate the development of the project.

Development Budget: Year 1				
Category and Targets	Who	When	Duration	Budget
<b>Build Internal Capacity</b>				
Leadership Mentorship <ul style="list-style-type: none"><li>• Mentor meetings</li><li>• Individual sessions</li></ul>	Consultant	April 08	9 months contract	81 000
Management capacity <ul style="list-style-type: none"><li>• Events management</li><li>• Project management</li></ul>	Courses			60 000



Development Budget: Year 1				
Category and Targets	Who	When	Duration	Budget
Membership capacity development				
Community Events		Sept 08		10 000
Profile events x 2		April 08		6 000
Invited guests				6 000
Friends of Moya wekhaya	Internal	Sept 08		1 000
• Workshop / training	facilitator	April 08		
Launch Door to door campaign				10 000
• Workshop / training	External Facilitator	April 08		
<b>Subtotal</b>				<b>174 000</b>
<b>Professional services (Source Additional Capacity)</b>				
Government negotiator	Consultant	April 08	6 month contact	120 000
• Advance negotiations with government IDP process				
• Ratify support from KDF and civics				
• Negotiate 2 BEE capital funding partners				
Fundraising support	Fundraiser	April 08	4 months	80 000
• Negotiate 2 CSI funding partners				
• Research and submit 3 proposals to development donor				
<b>Subtotal</b>				<b>200 000</b>
<b>Friends of Moya weKhaya Trust</b>				
Establish and Launch Friends of Moya weKhaya	Secretariat	Mar 08		15 000
<b>Subtotal</b>				<b>15 000</b>

Development Budget: Year 1				
Category and Targets	Who	When	Duration	Budget
<b>Staff Appointments</b>				
Project coordinator		Sept 08	Ongoing	180 000
Programme manager		Sept 08	Ongoing	180 000
Secretariat		Sept 08	2 years	120 000
<b>Subtotal (per annum)</b>				<b>480 000</b>
<b>Total Year 1 only</b>				<b>869 000</b>

**Table 12:** Development Budget: Year 1

Summary of Development Budget: Year 1	
Category	Amount in Rands
Internal Capacity Building	174 000
Professional Services	200 000
Friends of Moya weKhaya Trust	15 000
Staff appointments	480 000
<b>Total</b>	<b>869 000</b>

**Table 13:** Summary of Development Budget: Year 1

The budget for the development phase in year one constitutes just under 4% of the construction costs of R22m.

## 6.7 A SUMMARY OF MOYA WEKHAYA'S ACHIEVEMENTS

In the three-year period since Moya weKhaya was conceptualised it has operated on a voluntary basis. In that time it has:

- Commissioned an architectural design of the cultural centre.
- Negotiated institutional support from Abalimi Bezekhaya.
- Formulated a concept document for distribution to interested parties.

- Tabled the proposal with the Tygerberg planning and property management departments.
- Tabled the project at the URP desk.
- Tabled the proposal with the KDF.
- Obtained a letter of support from Ward 99 Development Forum, dated June 1 2004.
- Obtained a letter of support from the South African National Civic Organisation, A branch dated 25 May 2004.
- Hosted a number of community events including the LA 21 community festivals in 2005, 2006.

## 6.8 A RENEWED VISION

Moya weKhaya has reached a turning point and is moving into a dynamic development phase.

Moya weKhaya will continue to operate on a voluntary basis to achieve its targets and will call on its network of friends for additional support until such time as it is able to appoint dedicated personnel.

Moya weKhaya will continue to lobby for the social, cultural and recreation rights of its constituency and it will continue to offer its facilities, services and talents to its community.

Moya weKhaya will continue to argue that social revitalisation is a necessary component in sustainable development. It has taken up the challenge to be bold, creative, and committed to the creation of a home for all.

**Moya weKhaya means the Spirit of Home.**

## 6.9 SUMMARY OF THE PROPOSAL INCLUDING SECTION SIX

Moya weKhaya started as a grassroots initiative in 2004 and to date all contributions to the project by all parties, with the exception of the architectural input have been voluntary contributions. The architectural design was funded by the redirection of an initial contribution by an international donor organisation that wished to support development on the identified site,

The project commissioned an architectural design and developed a concept document that it submitted to government and circulated among interested parties. At the same time it negotiated an institutional arrangement with a registered NGO to ensure that all financial transactions comply with legal standards and good governance.

The negotiation process with government has been drawn out and is still ongoing. The expectation that government would be both willing and able to partner with the project has not been realised.

In the process Moya weKhaya has examined its own approach and its own internal capacity. The negotiation process has taught the organisation three key lessons.

1. While government is willing to consider the project, it is not able to engage with the project in a developmental dialogue process.
2. If the project wants to obtain financial assistance from government it will need to become integrated into the local government planning framework and / or the planning frameworks of other government departments and programmes.
3. There is a danger of losing autonomy and self-motivation if the organisation depends too much on external agencies to provide support.

Moya weKhaya has re-evaluated its approach and its capacities, identified what needs to be done and devised strategies to take the project to fruition. In essence Moya weKhaya recognises that the proposed development phase of the project is a necessary phase.

The budget and strategies that have been proposed aim to advance the project, build its internal institutional capacity, develop the programme and build the capacity of members through a programme of action.

The achievements of the project are noted and a recommitment to bringing the project to fruition is stated.

#### 6.10 CONCLUSION: MOYA WEKHAYA AS AN ACTION RESEARCH PROPOSAL

The proposal to construct and manage Moya weKhaya Cultural Centre has been written in partial fulfilment of the requirements for the degree of MPhil (Sustainable Development Planning and Management) at the University of Stellenbosch.

The approach to the writing of the proposal has been to formulate it in such a way that is acceptable as an academic thesis and that it can be of use as a proposal document to Moya weKhaya.

The content of the proposal is based on workshops and meetings with the Moya weKhaya steering committee from its inception up to the present as well as attendance at meetings with government and civic agencies. It is in essence a product of action research.

When the decision was taken to write the thesis as a proposal, the project was at a very low point and in danger of collapsing because it could not see its way through the negotiation deadlock.

It is through the process of writing this thesis proposal that the way forward has emerged. This thesis ends where the development phase of Moya weKhaya, will begin.

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## **Appendix A**

### **MOYA WEKHAYA ARCHITECTURAL DESIGN AND CONCEPT DOCUMENT**

**Prepared by**

**arG Design and Anna Cowen Architects, 2005**

**(SEE CD Arc Doc to be inserted from here on)**









































## **Appendix B**

### **MOYA WEKHAYA INCOME MODEL**

**Prepared by**

**The University of Cape Town**

**Masters in Business Administration**

**Masters students. 2006**

## Moya weKhaya Income Model - Multipurpose Hall Option

ALTER FIGURES IN **ORANGE**

### Main Assumptions

1. The main hall will consist of a 319m<sup>2</sup> space, small stage lights and sound equipment
2. \*Assuming that Moya would retain a R10 portion of all ticket sales
3. Assuming all donations are realistic
4. All figures in orange are estimated and can be altered to produce other scenarios
5. Future Incomes such as tourism, craft stalls and accommodation excluded at this point

### Income Model

Space	Area m2	# People	Rate R	unit	frequency per month	frequency per year	Likely attendance	Total per month	Total per year
Grandmother	61	40	0	ticket	8		100%	0	0
Work rooms	108	60	0	ticket	8		100%	0	0
Youth room	141	80	0	ticket	8		100%	0	0
<b>Shop</b>									
Estimated inc	73							500	6,000
<b>Kgotla</b>	57							0	0
<b>Hall/ Multipurpose standing</b>									
Informal meet	319	425	0	Ticket	2		60%	0	0
Exhibitions	319	425	15	per space	1		100%	0	0
Arts/Dance pe	319	425	0	Ticket	2		50%	0	0
Arts/Dance R	319	15	30	per space	20		100%	600	7,200
<b>Hall/ Multipurpose seated rows *</b>									
Arts/Dance pe	319	300	10	Ticket	3		50%	4,500	54,000
Guest speak	319	300	10	Ticket	1		50%	1,500	18,000
Movies	319	300	10	Ticket	1		50%	1,500	18,000
<b>Hall/ Multipurpose seated tables</b>									
Weddings	319	180	800	per space	2		100%	1,600	19,200
Conferences	319	180	2,000	per space		3	100%	500	6,000
Year end Fun	319	180	2,000	per space		2	100%	333	4,000
<b>Restaurant</b>									
General food	278	155	15	per meal	21		20%	9,765	117,180
<b>External works/ Amphitheatre</b>									
Performing Ar	300	300	5	Ticket	1		50%	750	9,000
<b>Tourism</b>									
Future Items	TBA							TBA	TBA
<b>ARTS/ Craft Stalls</b>									
Future Items	TBA							TBA	TBA
<b>Accomodatic</b>	TBA								
Future Items								TBA	TBA
Anticipated Re	4,208	3,365	4,895	0	78	5	11	21,548	258,580